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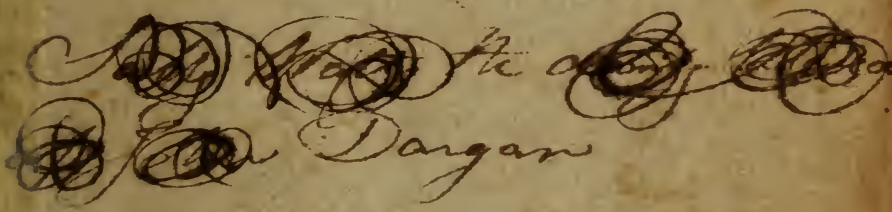
Division

Section

John Dargin is my name,
and Ireland is my Nation;
Near to Moira is my Dwelling
place, and Heaven my Expec-
tation.

Anno Domini
1811



John Dargane is my name
Erin green, my darling nation
Plain Lingan is my dwelling place
Once sweet Miss [illegible] is my expec-

John Bridges Book

HIGH MASS,

AND

SUNDAYS VESPERS,

AS SUNG IN MOST OF

THE DIFFERENT ROMAN CATHOLIC CHAPELS

THROUGHOUT THE

UNITED KINGDOM.

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Catholic Church. Breviary. Hymns

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DUBLIN:

PRINTED BY P. WOGAN, NO. 15, LOWER ORMOND-QUAY.

1808.

PREFACE.

THERE is nothing more neceſſary in Chriſtianity, more ſuitable or advantageous unto man, than to know the beſt manner how to ſerve his God and praiſe him; this is the knowledge and occupation of the angels, it ought alſo to be that of men, as they look up to the ſame object, and ſerve the ſame Lord whom theſe bleſſed ſpirits worſhip.

In this divine ſcience man is bound to perfect himſelf from the firſt moment of reaſon, of which, had he the uſe from the firſt dawn of life, he would from that moment be obliged to turn to his God, and praiſe him. Many holy perſons, ſpeaking therefore of the worſhip due to God, call it an holy exerciſe of the creature, by which he renders homage to his Creator, and ſounds forth his praiſe; that it is one of the moſt noble and holy of the occupations of men, inaſmuch as it employs them on earth in that exerciſe in which the chief happineſs of the bleſſed is centered in heaven; that it is a ſacrifice of

praiſe, which the Lord ſo earneſtly requires of us, and of which the prophet ſpeaks ſo frequently in the Pſalms; that it is an unceaſing ſacrifice, not only, as were the ancient ſacrifices offered up each morning and night, but which can be offered up at all times, in all places, and each moment; a ſacrifice which is therefore to be perpetuated for eternity.

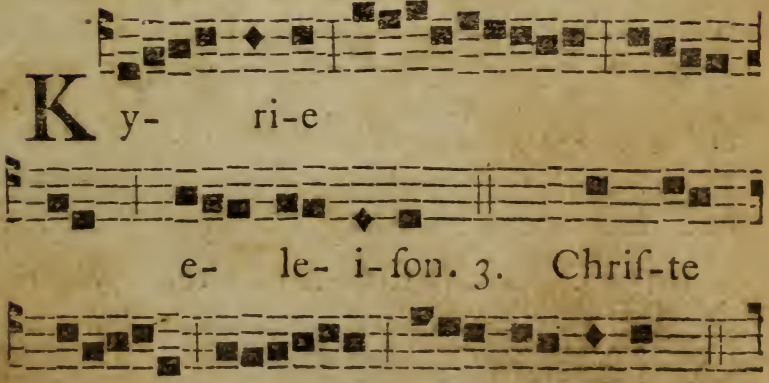
It ſhould indeed ſeem, that the Holy Spirit of God has nothing ſo ſtrong in his recommendations as to exhort us to this ſacred duty: *Sing*, ſays the Pſalmiſt, (Pſ. 49.) *Sing praiſes to our God, ſing ye; ſing praiſes to our King, ſing ye; for God is the King of all the earth, ſing ye wiſely.* And again, (Pſ 69.) *Kingdoms of the earth, ſing to God, ſing to the Lord:* as if entire kingdoms had no more ſerious occupation, than to ſing theſe Pſalms which contain the divine praiſes. It was probably for this reaſon that David would not aſſume any other title than that, as we read in the ſecond book of Kings, chapter 23, *He was the excellent Pſalmiſt of Iſrael, an excellent ſinger among the children of Iſrael:* and Ezechias, at the point of death, in the flower of life, made no other promiſe unto God, than that, if reſtored to health, *He would ſing his praiſes during life, in the houſe of the Lord;* from whence how juſt to conclude the neceſſity of Chriſtians perfecting themſelves in this holy ſcience, that they may be rendered worthy of a participation of thoſe graces, which God has promiſed to dew down on his elect.

John Darjin is my name

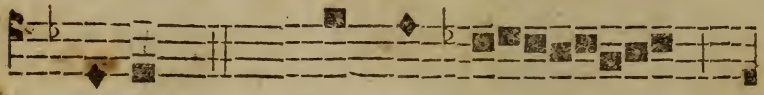
MISSA

DE

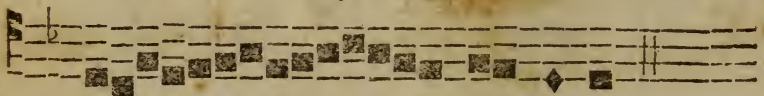
DUMONT.



Ky-ri-e e- le-



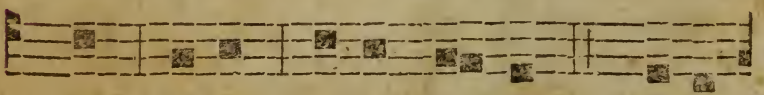
i-ſon. 2. Ky- ri- e



e- le- i-ſon.

Glo. ri-a in ex-cel-ſis De-

o. Et in ter- ra pax ho-mi-ni-

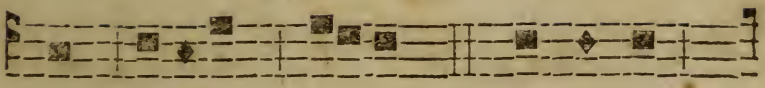


bus bonæ volun- ta- tis. Lauda-

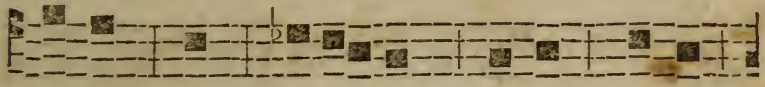
mus te. Benedicimus te. Adora-

mus te. Glo-ri-fi-ca-mus te. Grati-

as a-gimus tibi propter mag-



nam gloriam tu-am. Do-mi-ne

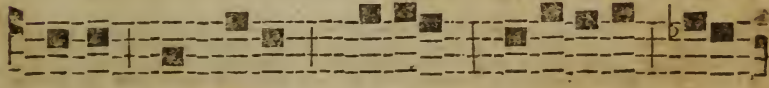


Deus, Rex cœle-ſtis, Deus Pater

omni-potens. Domine Fili uni-

ge-nite Jeſu Chriſte. Domine Deus,

Agnus Dei, Filius Patris. Qui



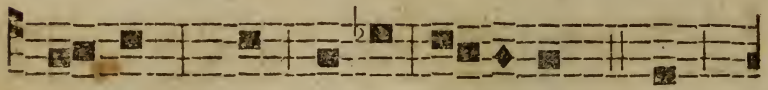
tollis peccata mundi, miſerere no-

bis. Qui tollis peccata mundi,

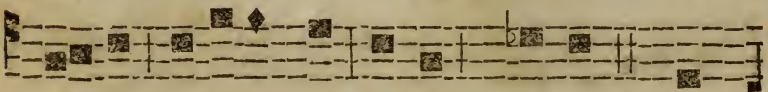
ſuſcipe deprecati-onem noſtram.

Qui ſedes ad dexteram Patris, mi-

ſerere no-bis. Quoniam tu ſolus



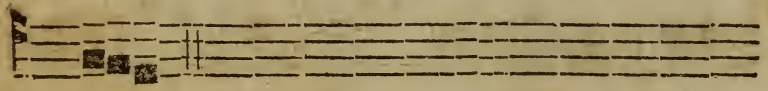
ſanctus. Tu ſolus Dominus. Tu



ſo-lus Altiſſimus Jeſu Chriſte. Cum

Sancto Spiritu, in glori-a Dei

Patris. A-

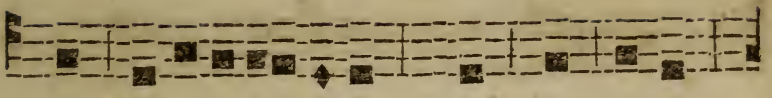


men.

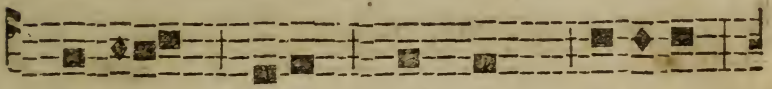
Cre- do in unum Deum. Pa-

trem omnipotentem, factorem cœli

& terræ, viſibi-lium omnium

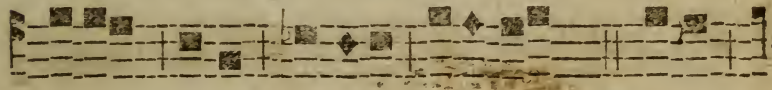


& inviſi-bi-lium. Et in unum



Dominum Jeſum Chriſtum, Filium

Dei u- ni-ge-nitum. Et ex Patre



natum ante omnia ſecula. Deum

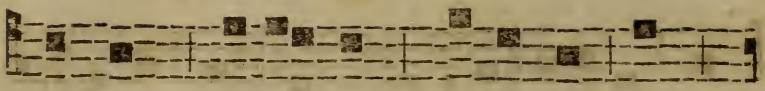
de De-o, lumen de lumine, Deum ve-

rum de De-o ve-ro. Genitum non

factum; conſubſtan-ti-alem Pa-tri,

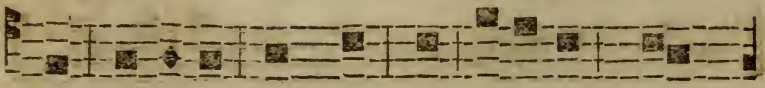
per quem omni-a fact-a ſunt.

Qui propter nos homines, & propter



noſtram ſa-lu-tem deſcendit de

cœ- lis. Et incar-na-tus eſt

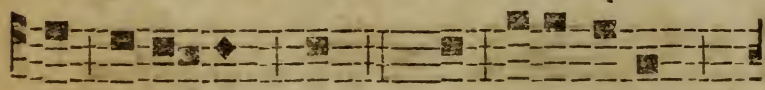


de Spiritu Sancto, ex Maria Vir-

gine; *ET HOMO* ET HOMO FAC-

TUS EST. Crucifixus e-tiam pro

nobis, ſub Ponti-o Pila-to, paſſus

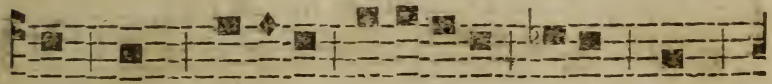


& ſepultus eſt. Et reſurrexit

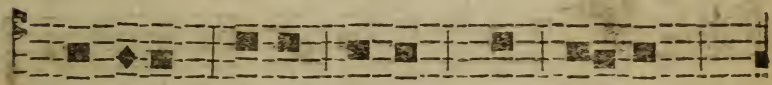
terti-â di-e, ſecundum ſcripturas.

Et aſcendit in cœlum, ſedet ad dexte-

ram Patris. Et i-terum venturus

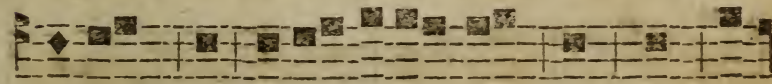


eſt cum gloria judicare vivos &

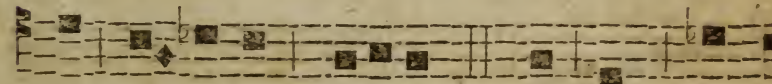


mortuos: cujus regni non e- rit

fi- nis. Et in Spiritum Sanctum, Do-



minum & vivi- ficantem, qui ex Pa-

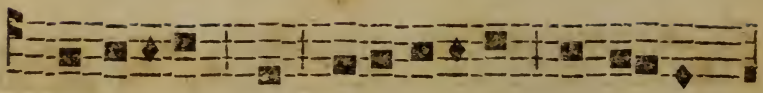


tre Fili- oque procedit. Qui cum Pa-

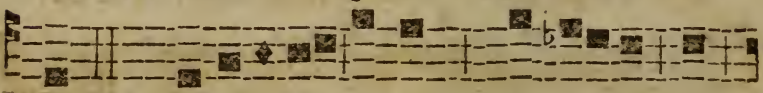
tre & Fi- lio ſimul a- dora- tur

& conglori-ficatur, qui locutus eſt

per Prophetas. Et unam ſanctam

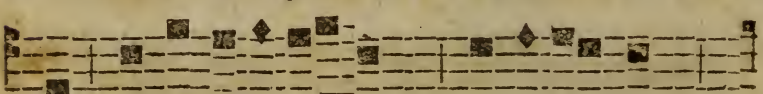


Catholicam & Apoſtolicam Eccleſi-



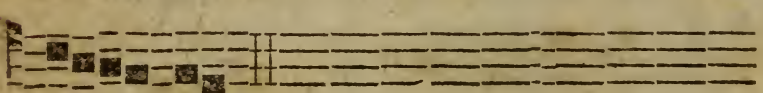
am. Confiteor unum Baptiſma in

remiſſi-onem peccato-rum. Et expec-

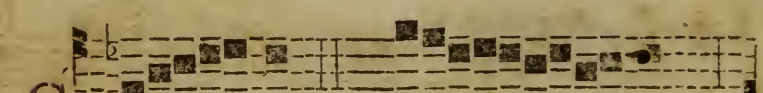


to reſurrecti-o-nem mortuo- rum,

Et vitam venturi ſeculi. A-



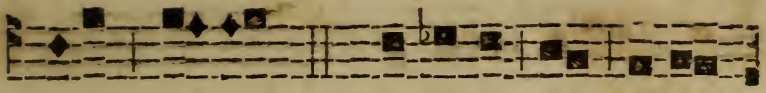
men.



San- ctus, San- ctus,

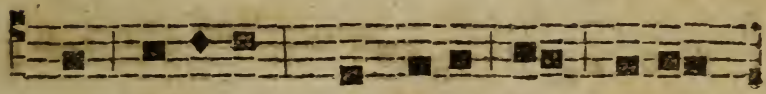
San- ctus, Dominus Deus Saba-

oth. Pleni ſunt cœli & terra glo-

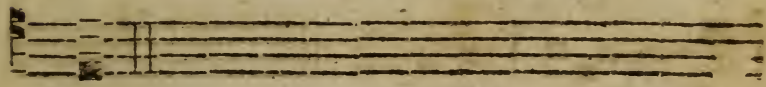


riâ tu-a. Hoſanna in excel-

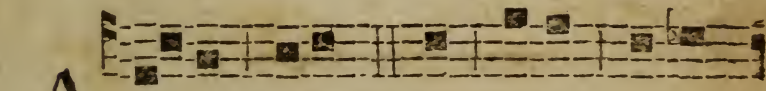
ſis. ℣. Benedictus qui venit in nomi-



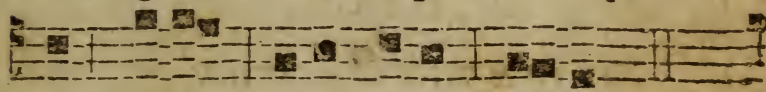
ne Domini * Hoſanna in excel-



ſis.



Ag-nus Dei, qui tollis pecca-



ta mundi, miſere- re nobis.

Agnus Dei, qui tollis peccata mun-

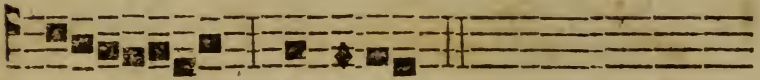
di, miſere- re nobis. Agnus

Dei, qui tollis peccata mundi, do-

na nobis pa-cem.

℣. I- te,

Miſſa eſt. ℟. De- o



gratias.

A HYMN,

UNDER THE ELEVATION.

A- doro Te devote, latens De-i-

tas, Quæ ſub his fi-gu-ris vere

la-titas: Tibi ſe cor meum totum

subjicit, Quia Te contemplans totum

deficit. Ave Jesu Pastor fide- li-

um: Adauge fidem omnium in te

credentium.

DOMINICA

AD

VESPERAS.

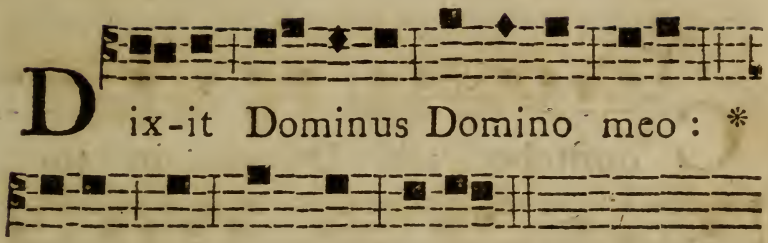
℣. DEUS, in adjutorium meum intende.

℟. Domine, ad adjuvandum me festina.

Gloria Patri, & Filio, & Spiritui Sancto: sicut erat in principio, & nunc, & semper, & in sæcula sæculorum. Amen. Alleluja. In place of which the following, from Septuagesima to Palm Sunday, both included.

Laus tibi, Domine, Rex eternæ gloriæ.

Psalm 109.



Dix-it Dominus Domino meo : *

ſede a dextris meis. 7 *Ton.*

Donec ponam inimicos tuos : * ſcabellum pedum tuorum.

Virgam virtutis tuæ emittet Dominus ex Sion : * Dominare in medio inimicorum tuorum.

Tecum principium in die virtutis tuæ in ſplendoribus ſanctorum : * ex utero ante luciferum genui te.

Juravit Dominus, et non pœnitebit eum : * Tu es ſacerdos in æternum, ſecundum ordinem Melchiſedech.

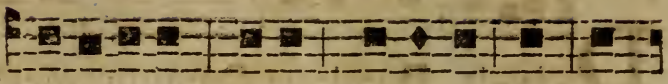
Dominus a dextris tuis * confregit in die iræ ſuæ reges.

Judicabit in nationibus, implebit ruinas, *conquaſſabit capita in terra multorum.

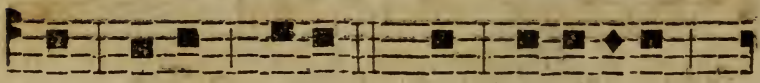
De torrente in via bibet : * propterea exaltabit caput.

Gloria Patri, &c.

Pſalm 110.

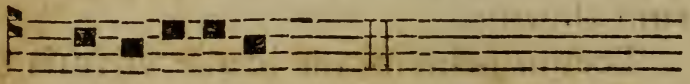


Confitebor tibi Domine in to-



to corde meo: * in conſi-li-o

juſtorum et congre-ga-ti o ne. 4 *Ton.*

vel 

Magna opera Domini; * exquiſita in omnes voluntates ejus.

Confeſſio & magnificentia opus ejus: * & juſtitia ejus manet in ſæculum ſæculi.

Memoriam fecit mirabilium ſuorum, miſericors & miſerator Dominus: * eſcam dedit timentibus ſe.

Memor erit in ſæculum teſtamenti ſui: * virtutem operum ſuorum annuntiabit populo ſuo.

Ut det illis hæreditatem Gentium: * opera manuum ejus veritas et judicium.

Fidelia omnia mandata ejus: con-

firmata in fæculum fæculi: * facta in veritate & æquitate.

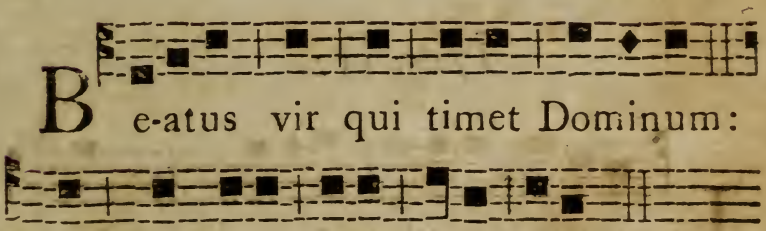
Redemptionem misit populo suo. * Mandavit in æternum testamentum suum.

Sanctum & terribile nomen ejus: * initium sapientiæ timor Domini.

Intellectus bonus omnibus facientibus eum: * laudatio ejus manet in fæculum fæculi.

Gloria Patri, &c.

Psalm 111.



Beatus vir qui timet Dominum:

* In mandatis ejus volet nimis. 5 *Ton.*

Potens in terra erit semen ejus: * generatio rectorum benedicetur.

Gloria & divitiæ in domo ejus: * & justitia ejus manet in fæculum fæculi.

Exortum est in tenebris lumen rectis: * misericors, & miserator, & justus.

Jucundus homo qui miseretur & commodat, disponet sermones suos in judi-

cio: * quia in æternum non commovebitur.

In memoria æterna erit juſtus: * ab auditione mala non timebit.

Paratum cor ejus ſperare in Domino, confirmatum eſt cor ejus: * non commovebitur donec deſpiciat inimicos ſuos.

Diſperſit, dedit pauperibus: juſtitia ejus manet in ſæculum ſæculi: * cornu ejus exaltabitur in gloria.

Peccator videbit & iraſcetur, dentibus ſuis fremet et tabeſcet: * deſiderium peccatorum peribit.

Gloria Patri, &c.

Pſalm 112.

Laudate pue-ri Dominum: * Lau-

date nomen Domini. 8 *Ton.*

Sit nomen Domini benedictum; * ex hoc, nunc, & uſque in ſæculum.

A ſolis ortu uſque ad occaſum; * laudabile nomen Domini.

Excelſus ſuper omnes gentes Dominus: * & ſuper cœlos gloria ejus.

Quis ſicut Dominus Deus noſter, qui in altis habitat : * & humilia reſpicit in cœlo & in terra ?

Suſcitans a terra inopem ; * & de ſtercore erigens pauperem.

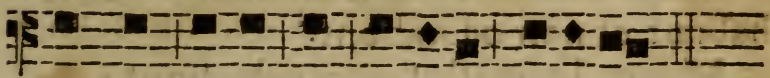
Ut collocet eum cum principibus ; * cum princibus populi ſui.

Qui habitare facit ſterilem in domo ; matrem filiorum lætantem.

Gloria Patri, &c.

Pſalm 113.

In ex-itu Iſrael de Ægypto : *



Domus Jacob de populo barbaro.

Facta eſt Judæa ſanctificatio ejus : * Iſrael poteſtas ejus.

Mare vidit & fugit : * Jordanis converſus eſt retrorſum.

Montes exultaverunt ut arietes : * & colles ſicut agni ovium.

Quid eſt tibi mare quod fugiſti : * & tu Jordanis quia converſus es retrorſum ?

Montes exultaſtis ſicut arietes : * & colles ſicut agni ovium.

A facie Domini mota eſt terra : * a facie Dei Jacob.

Qui convertit petram in ſtagna aquarum : * & rupem in fontes aquarum.

Non nobis, Domine, non nobis ; * ſed nomini tuo da gloriam.

Super miſericordia tua et veritate tua : * nequando dicant Gentes : Ubi eſt Deus eorum ?

Deus autem noſter in cœlo : * omnia quæcunque voluit, fecit.

Simulacra Gentium argentum et aurum, * opera manuum hominum.

Os habent et non loquentur : * oculos habent et non videbunt.

Aures habent et non audient : * nares habent et non odorabunt.

Manus habent et non palpabunt : pedes habent et non ambulabunt : * non clamabunt in gutture ſuo.

Similes illis fiant, qui faciunt ea : * et omnes qui confidunt in eis.

Domus Iſrael ſperavit in Domino : * adjutor eorum et protector eorum eſt.

Domus Aaron ſperavit in Domino : * adjutor eorum et protector eorum eſt.

Qui timent Dominum ſperaverunt in Domino : * adjutor eorum et protector eorum eſt.

Dominus memor fuit noſtri : * et benedixit nobis.

Benedixit domui Iſrael : * benedixit domui Aaron.

Benedixit omnibus qui timent Dominum : * puſillis cum majoribus.

Adjiciat Dominus ſuper vos ; * ſuper vos & ſuper filios veſtros.

Benedicti vos a Domino, * qui fecit cœlum et terram.

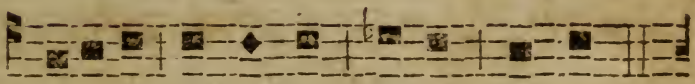
Cœlum cœli Domino : * terram autem dedit filiis hominum.

Non mortui laudabunt te Domine, * neque omnes qui deſcendunt in infernum.

Sed nos qui vivimus benedicimus Domino : *ex hoc nunc & uſque in ſeculum.

Gloria Patri, &c.

Pſalm 116.



Laudate Dominum omnes gentes : *

Laudate eum omnes populi.

Quoniam confirmata eſt ſuper nos

miſericordia ejus : * & veritas Domini manet in æternum.

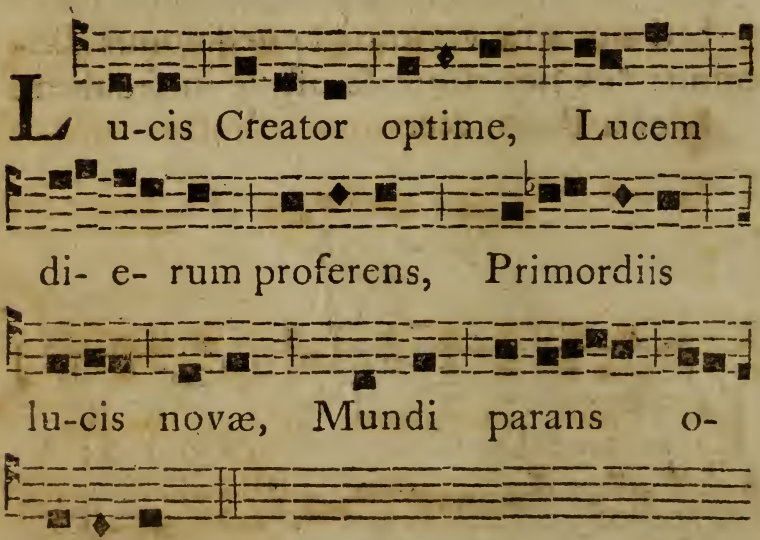
Gloria Patri, &c.

Capitulum. 2 Cor. 1.

BEnedictus Deus, et Pater Domini noſtri Jeſu Chriſti, Pater miſericordiarum, et Deus totius conſolationis, qui conſolatur nos in omni tribulatione noſtra.

℟. Deo gratias.

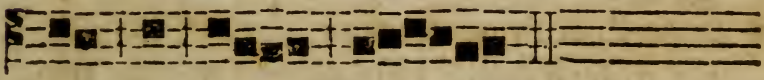
Hymnus.



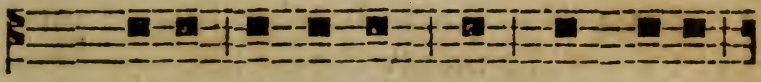
Qui mane junctum veſperi,
Diem vocari præcipis.

Illabitur tetrum chaos;
Audi preces cum fletibus
  Ne mens gravata crimine,
Vitæ ſit exul munere;
Dum nil perenne cogitat,
Seſeque culpis illigat.
  Cœleſte pulſet oſtium;
Vitale tollat præmium;
Vitemus omne noxium;
Purgemus omne peſſimum.
  Præſta, Pater piiſſime,
Patrique compar unice;
Cum Spiritu Paraclito
Regnans per omne ſæculum. Amen.

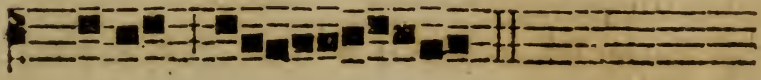
℣. Dirigatur, Domine, o-rati-o me-



a.



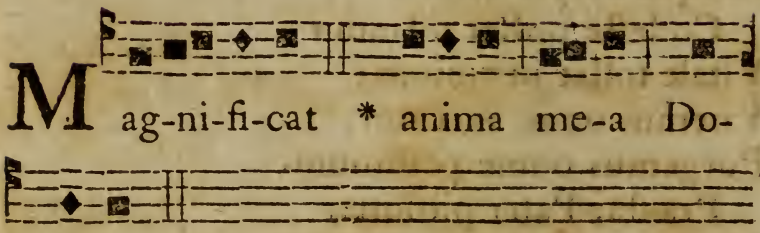
℟. Sicut incenſum in conſpectu



tuo.

Canticum B. Mariæ Virginis.

Lucæ 1.



Magnificat * anima mea Dominum. 6 *Ton.*

Et exultavit ſpiritus meus * in Deo ſalutari meo.

Quia reſpexit humilitatem ancillæ ſuæ: * ecce enim ex hoc beatam me dicent omnes generationes.

Quia fecit mihi magna, qui potens eſt: * & ſanctum nomen ejus.

Et miſericordia ejus a progenie in progenies * timentibus eum.

Fecit potentiam in brachio ſuo: * diſperſit ſuperbos mente cordis ſui.

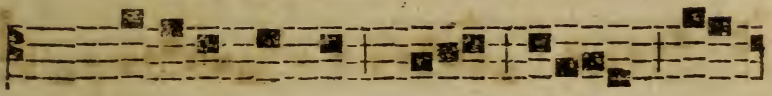
Depoſuit potentes de ſede; * & exaltavit humiles.

Eſurientes implevit bonis: * & divites dimiſit inanes.

Suſcepit Iſrael puerum ſuum: * recordatus miſericordiæ ſuæ.

Sicut locutus eſt ad patres noſtros: ✱ Abraham & ſemini ejus in ſæculā.

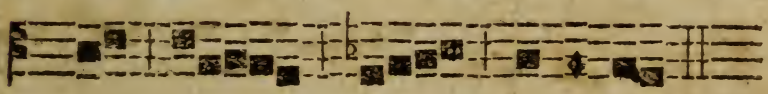
Gloria Patri, &c.



℣. Benedi-camus Do-

mi-no.

℟. De-o

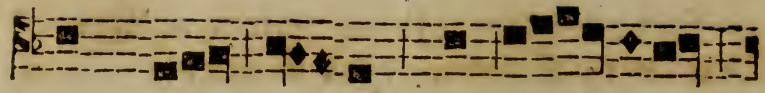


gra-ti-as.

THE ANTIPHON.

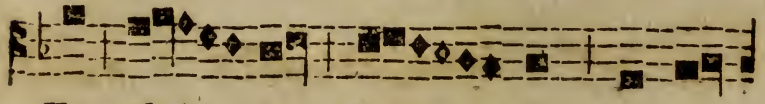
From the Veſpers of Advent to the Feaſt of the Purification.

A l- ma Re-

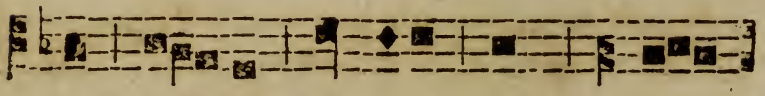


demptoris ma-ter, quæ per- vi-a

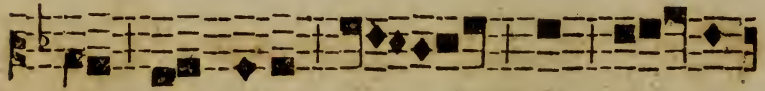
cœ- li Por- ta ma- nes.



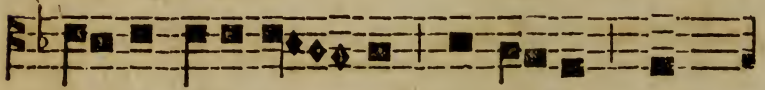
Et ſtel- la ma- ris, ſuccur-



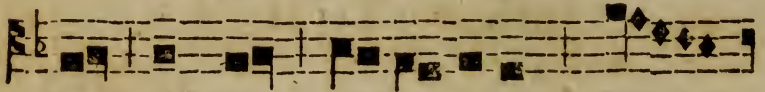
re cadenti, Surgere qui cu-



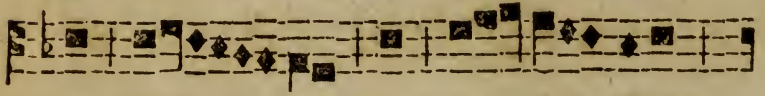
rat po-pulo; tu quæ ge- nu-



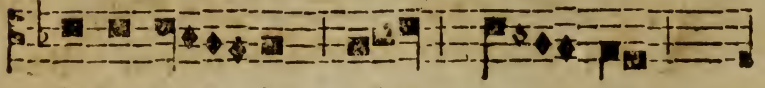
iſ- ti, Natu- ra mi-rante, tu-



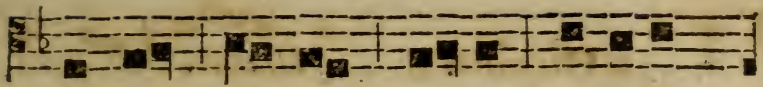
um, ſanctum ge- ni-torem, Vir-



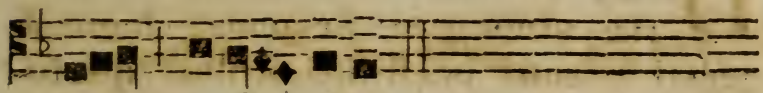
go pri- us ac po- ſte- rius,



Gabrie- lis ab o- re



Sumens il- lud A-ve, peccato-



rum miſe- rere.

In Advent.

℣. Angelus Domini nuntiavit Mariæ.
℟. Et concepit de Spiritu Sancto.

Oremus. *Oratio.*

GRatiam tuam, quæſumus Domine, mentibus noſtris infunde; ut qui angelo nuntiante Chriſti Filii tui incarnationem cognovimus, per paſſionem ejus & crucem ad reſurrectionis gloriam perducamur. Per eundem Chriſtum Dominum noſtrum.

℟. Amen.

From the Firſt Veſpers of the Nativity.

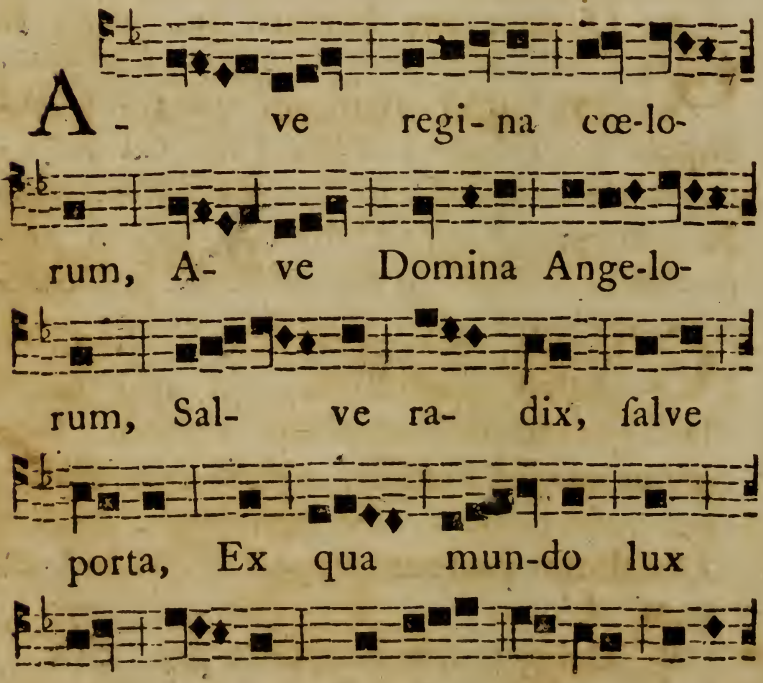
℣. Poſt partum virgo inviolata permanſiſti.
℟. Dei genetrix intercede pro nobis.

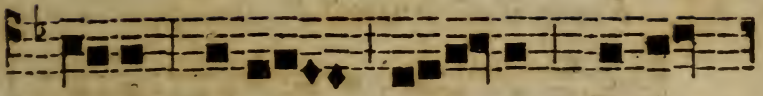
Oremus. *Oratio.*

DEus, qui ſalutis æternæ, beatæ Mariæ virginitate fœcunda, humano generi præmia præſtitiſti, tribue quæſumus, ut ipſam pro nobis intercedere ſentiamus, per quam meruimus auctorem vitæ ſuſcipere, Dominum noſtrum Jeſum Chriſtum Filium tuum.

℟. Amen.

After the Purification.

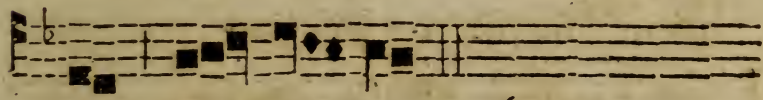




o- ſa, Super om- nes ſpeci-

o- ſa. Va- le O valde

deco- ra, Et pro no- bis Chriſ-



tum ex- o- ra. 6.

℣. Dignare me laudare te, virgo ſacrata.

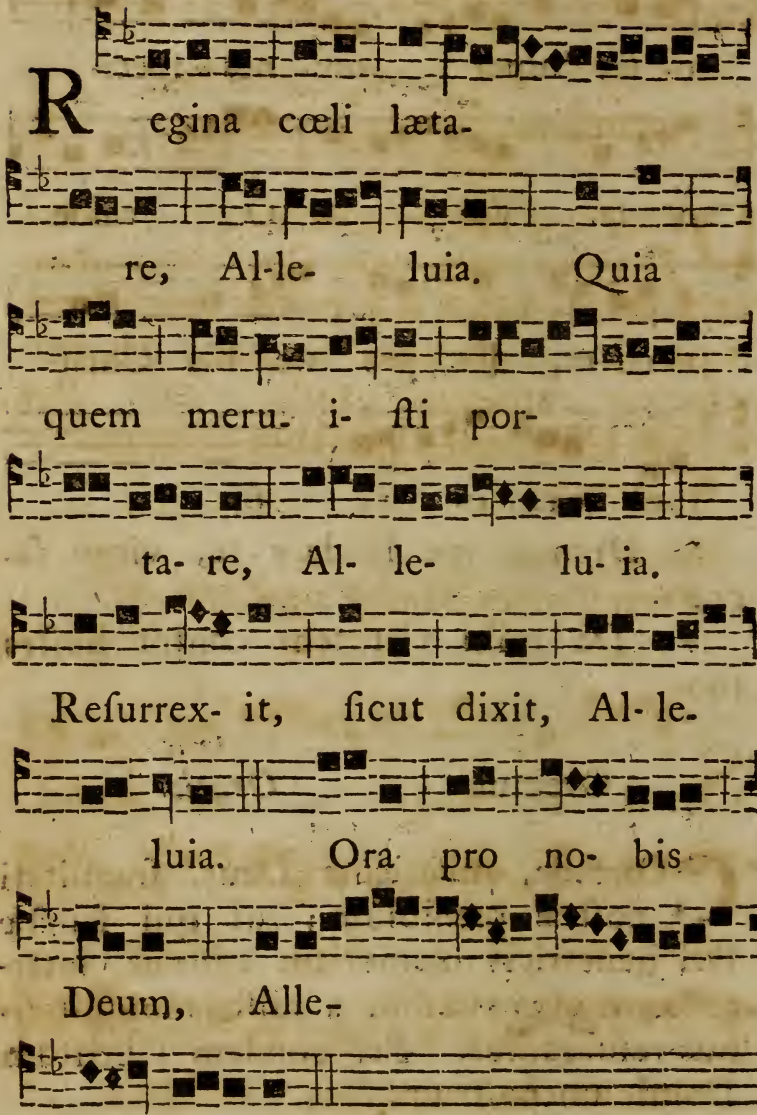
℟. Da mihi virtutem contra hoſtes tuos.

Oremus. *Oratio.*

COncede, miſericors Deus, fragilitati noſtræ præſidium; ut qui ſanctæ Dei genetricis memoriam agimus, interceſſionis ejus auxilio, a noſtris iniquitatibus reſurgamus. Per eundem Chriſtum Dominum noſtrum.

℟. Amen.

From Eaſter until Pentecoſt.



℣. Gaude & lætare, virgo Maria, Alleluia.

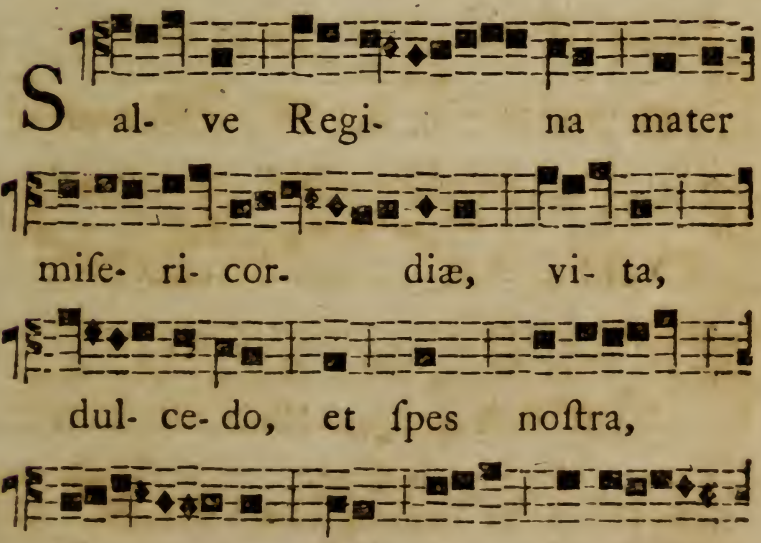
℣. Quia ſurrexit Dominus vere, Alleluia.

Oremus, *Oratio.*

DEus, qui per reſurrectionem Filii tui Domini noſtri Jeſu Chriſti mundum lætificare dignatus es; præſta quæſumus, ut per ejus genetricem virginem Mariam perpetuæ capiamus gaudia vitæ. Per eundem Chriſtum Dominum noſtrum.

℣. Amen.

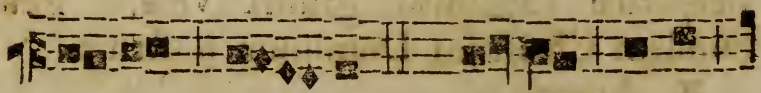
From Trinity Sunday until Advent.



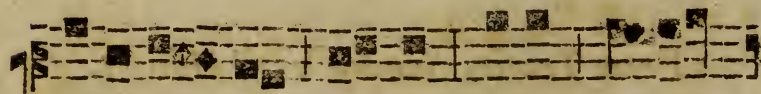
mus ex- ules fi- li-i He- væ.

Ad te ſuſpira- mus gemen-

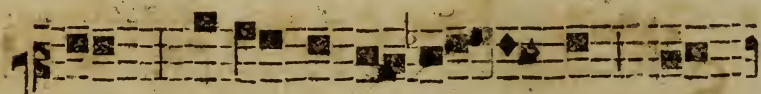
tes & flentes in hac la- cry-



marum val- le. E- ia ergo

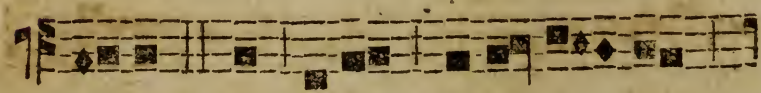


advoca- ta noſtra, illos tu-

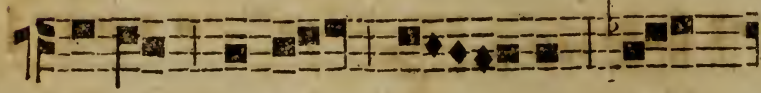


os miſe- ri- cor- des o-

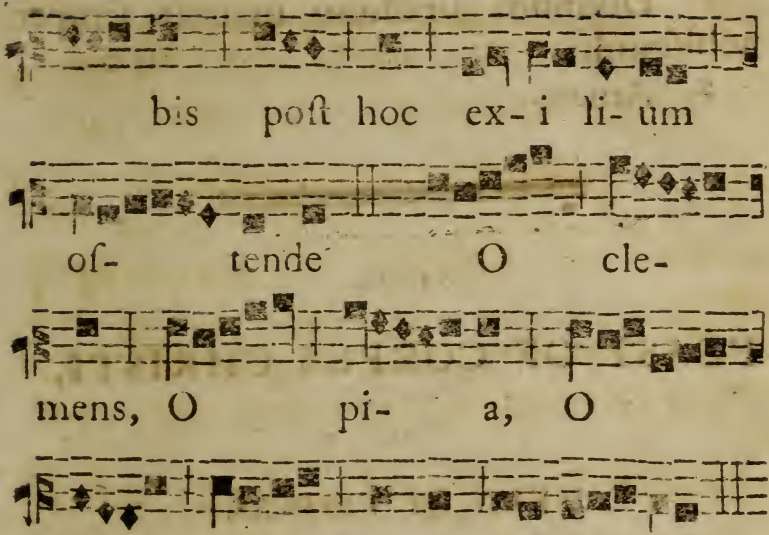
culos ad nos conver-



te. Et Jeſum bene- dic- tum



fructum ventris tu- i no-



℣. Ora pro nobis, sancta Dei genetrix.

℟. Ut digni efficiamur promissionibus Christi.

Oremus. *Oratio.*

OMnipotens sempiterne Deus, qui gloriosæ Virginis Matris Mariæ corpus & animam, ut dignum Filii tui habitaculum effici mereretur, Spiritu Sancto co-operante, præparasti; da ut cujus commemoratione lætamur, ejus pia intercessione ab instantibus malis, & a morte perpetua liberemur. Per eundem Christum Dominum nostrum.

℟. Amen.

℣. Divinum auxilium maneat ſemper nobiſcum.

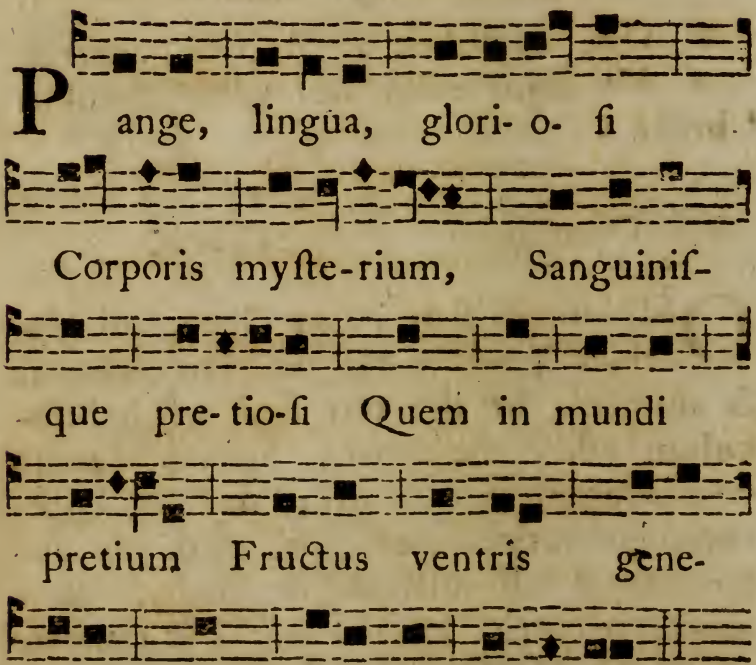
℟. Amen.

ON THE

FEAST OF CORPUS CHRISTI,

THE

HYMN AT VESPERS.



Nobis datus, nobis natus
Ex intacta virgine,
Et in mundo converſatus,
Sparſo verbi ſemine,
Sui moras incolatus
Miro clauſit ordine
In ſupremæ nocte cœnæ
Recumbens cum fratribus,
Obſervata lege plene
Cibis in legalibus,
Cibum turbæ duodenæ
Se dat ſuis manibus.
Verbum caro, panem verum
Verbo carnem efficit,
Fitque ſanguis Chriſti merum,
Et ſi ſenſus deficit,
Ad firmandum cor ſincerum
Sola fides ſufficit.
Tantum ergo ſacramentum
Veneremur cernui,
Et antiquum documentum
Novo cedat ritui :
Præſtet fides ſupplementum
Senſuum defectui.
Genitori, genitoque
Laus, & jubilatio,
Salus, honor, virtus quoque
Sit & benedictio,

Procedenti ab utroque
Compar ſit laudatio. Amen.

℣. Panem de cœlo præſtitiſti eis, alleluia.

℟. Omne delectamentum in ſe habentem, alleluia.

Oremus. *Oratio.*

DEus, qui nobis ſub ſacramento mirabili, paſſionis tuæ memoriam reliquiſti, tribue quæſumus, ita nos corporis & ſanguinis tui ſacra myſteria venerari, ut redemptionis tuæ fructum in nobis jugiter ſentiamus. Qui vivis & regnas, &c.

Gulielmus

John Dargin & Sally Watts

THE

TRUE METHOD

TO LEARN THE

CHURCH PLAIN SONG.

THE whole ſcience of the Plain Song conſiſts in theſe three things: *viz.* to know the notes perfectly; to ſound them truly; and to join the letters or words thereto.

To know the notes perfectly, you muſt name and pronounce them without ſinging; to ſound them truly, the voice muſt expreſs their different tones by ſinging their different names; and to join the words thereto, you muſt

leave thoſe names, and retaining the tones in your thoughts, you muſt ſubſtitute therein each ſyllable of the words to every note or notes under which thoſe ſyllables are placed.

Theſe three things muſt be done one after another, to advance and learn exactly; otherwiſe there will be nothing but confuſion in your practice. For if you require as ſtrong an attention to find the name of a note in ſinging, as to find the tone of it, the ſtreſs of your imagination will be double; and it will be triple if you will alſo join the application of the words thereto at the ſame time. It is therefore abſolutely neceſſary to know the names of the notes before you ſing them, and to ſing them perfectly before you join the words thereto.

But, to ſing the notes it is not ſufficient to know their names, you muſt alſo know their tones. Now 'tis only the voice by ſinging which can expreſs the eſſential difference of the tones: nevertheleſs, the different names joined to the voice, and pronounced at the ſame time as one ſings, ſhews alſo the eſſential difference of the tones, by the

cuſtom that is contracted in time by naming ſuch a tone in this manner, and another tone in that manner, either high or low, or aſcending or deſcending.

To have a perfect underſtanding of theſe tones, you muſt obſerve two ſorts of them, the one ſimple and the other relative. The ſimple is that which is called in ſhort, tone; and 'tis one only ſound uttered by the voice, as when one ſays, Take the tone, or take my tone, that is, ſing and begin the ſame ſound as I, or to the uniſon. We will ſpeak afterwards of the relative tone.

There are ſeven different and principal tones in plain ſong, all others higher or lower are but the replications of theſe. Thoſe ſeven different tones have each their name. And thoſe names and tones are applied to ſeven notes placed on ſeven different degrees, which are the lines and ſpaces on which all the notes may be placed. There are commonly four lines in plain ſong; ſometimes a line is added above or below, but it is very ſeldom, to place a note thereon higher or lower alſo than the common extenſion of the four lines.

The names of these notes are, *Ut, Re, Mi, Fa, Sol, La, Si,* which are pronounced on the notes in expressing those different tones by the voice; and it is for this reason that those tones expressed by the voice are commonly called notes, which are seven, whereof see the order ascending and descending.

Ascending.	Descending.
Si	
La	
Sol	
Fa	
Mi	
Re	
Ut	

Which are repeated in ascending and descending according, and in proportion, as the notes ascend or descend; beginning again with *Ut* after *Si* in ascending, and with *Si* after *Ut* in descending, and the other notes successively, raising or lowering the tone according to the different degrees whereon the notes are placed; which cannot be perfectly known and expressed but by singing.

To open the way, and give an entrance to the knowledge of those tones, there are two sorts of keys in plain song, *viz.* the key C *Sol Ut*, and the key F *Ut Fa*; which are always put at the beginning of each bar on one of the four lines. By these keys all the tones are determined, on all the degrees, lines,

and ſpaces, where the notes may be placed; which are ſung either by B flat or B ſharp. There are therefore two ſorts of ſongs, *viz.* by B flat and B ſharp. The ſong by B flat is known when there is this mark b directly behind the key. And the ſong by B ſharp is known when there is no mark behind the key, or when there is its own figure, thus, ♮ but it is very ſeldom uſed; yet it is ſometimes in the middle or towards the middle of a line, where the ſong is to be changed from B flat to B ſharp; which never happens in a well-regulated ſong.

To ſee all the tones, at one view, of B flat and B ſharp, which are governed by the keys, with the ſeven firſt letters of the alphabet, the following gamut is invented:

GAMUT.		
E	ſi	mi
D	la	re
C	ſol	ut
B	fa	ſi
A	mi	la
G	re	ſol
F	ut	fa
Letters.	The Tone of B flat.	The Tone of B ſharp.

Key.

Key.

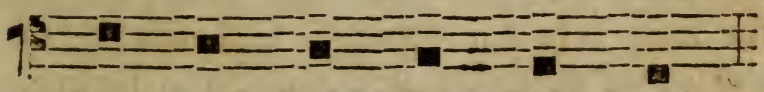
EXPLICATION.

Every letter has two tones, one by B flat, and the other by B ſharp; as may be ſeen by the two columns: in the firſt of which are all the tones of B

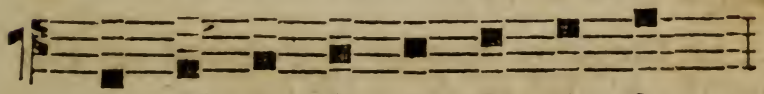
flat, and in the ſecond all thoſe of B ſharp.

On the line on which the key *C ſol ut* is placed, *Sol* is named by B flat, and *Ut* by B ſharp, on all the notes which are placed upon this degree: and on the line on which the key *F ut fa* is placed, *Ut* is named by B flat, and *Fa* by B ſharp, on all the notes which are placed upon this degree. It is hereby that one begins to reckon on all the degrees and ſpaces, either in aſcending or deſcending, according to the order preſcribed, to find and know the names of all the notes.

As for example, you would know all the notes of the following line, reckon all the degrees from the key thus:



F ut fa, F ſi mi, E la re, C ſol ut, B fa ſi, A mi la.

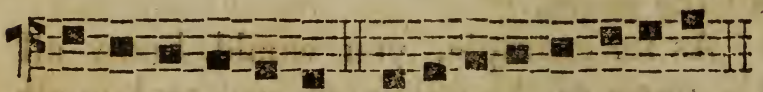


1. 2. 3. 4. 5. 6. 7. 8.

Then you may be aſſured that this firſt note is in *A mi la*, and this is a *La*, becauſe the ſong is by B ſharp. In aſcending ſucceſſively, the ſecond note is in *B fa ſi*, and this is a *Si* by B ſharp.

The third note is in *C ſol ut*, and this is in *Ut* by B ſharp. The fourth note is in *D la re*, and this is a *Re*. The fifth note is in *E ſi mi*, and it is a *Mi*. The ſixth note is in *F ut fa*, and it is a *Fa*. The ſeventh note is in *G re ſol*, and is a *Sol*. The eighth note is in *A mi la*, and is a *La*.

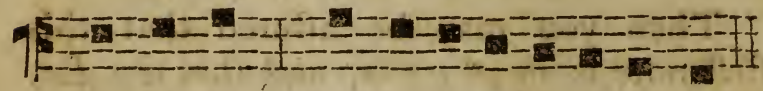
But to make it ſhort, you need only to ſuppoſe and reckon *Fa* on the key *F ut fa*, becauſe it is by B ſharp; and from thence to ſuppoſe and reckon on the other degrees in deſcending ſucceſſively and by order as follows:



Fa mi re ut ſi la, La ſi ut re mi fa ſol la.

You are certain that this firſt note of the ſong is a *La*; go on ſucceſſively to the other notes by aſcending, and ſaying, *La ſi ut re mi fa ſol la*.

In the ſame manner by aſcending alſo on the key *F ut fa*, by B ſharp.

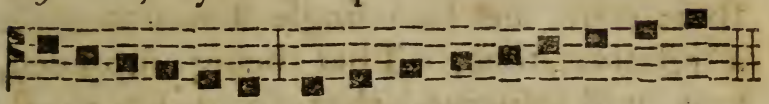


Fa ſol la. La ſol fa mi re ut ſi la.

You are ſure that this firſt note of the ſong is a *La*; go on ſucceſſively to

the other notes by deſcending, and ſaying, *La ſol fa mi re ut ſi la.*

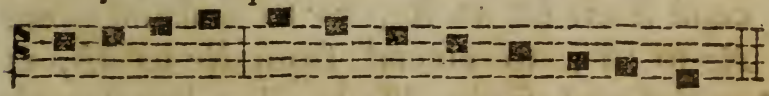
Likewiſe by deſcending from the key *C ſol ut*, by B ſharp.



Ut ſi la ſol fa mi, Mi fa ſol la ſi ut re mi fa.

Here you ſee that this firſt note of the ſong is a *Mi*; from thence proceed ſucceſſively to the other notes by aſcending, and ſaying, *Mi fa ſol la ſi ut re mi fa.*

Alſo by aſcending from the key *C ſol ut*, by B ſharp.



Ut re mi fa, Fa mi re ut ſi la ſol fa.

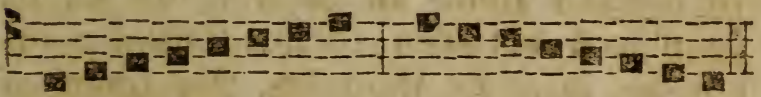
Here you ſee the firſt note of the ſong is a *Fa*; from thence proceed ſucceſſively to the other notes, deſcending in order, and ſaying, *Fa mi re ut ſi la ſol fa.*

It is proper to begin in this manner, to learn the ſong by B ſharp, becauſe it is eaſier; after which you will eaſily learn it by B flat. But before you ſing the notes, you muſt know what the relative tone is, which is nothing elſe but the relation, compariſon, or a certain

diſtance, (by the ſenſible voice only) that there is of one tone to another next to it; ſo that there muſt be only one ſound to make a ſingle tone, but there muſt be two ſingle tones to make a relative tone. That being ſuppoſed, you will obſerve, that from *Ut* to *Re* there is a relative tone; likewiſe from *Re* to *Mi*, from *Fa* to *Sol*, and from *La* to *Si:* but, from *Mi* to *Fa*, and from *Si* to *Ut*, there is but half a relative tone. All that muſt be underſtood as well in aſcending as in deſcending: that is, there is the ſame diſtance to aſcend from *Ut* to *Re*, as to deſcend from *Re* to *Ut*; to aſcend from *Re* to *Mi*, as to deſcend from *Mi* to *Re:* but in aſcending from *Mi* to *Fa*, or from *Si* to *Ut*, you muſt feign a little, becauſe there is but a little diſtance; which is the ſame in deſcending from *Ut* to *Si*, and from *Fa* to *Mi*.

All theſe obſervations being well underſtood, it is time to ſing, and to expreſs the different tones by the voice, which is called ſounding the notes, or the intonation of the notes; and which muſt firſt be done by conjoined degrees. Here it is abſolutely neceſſary to have

a maſter to ſing them to you, to make you underſtand and comprehend the variety of thoſe tones and half tones; which you ſhould never ſtudy alone, where you have no judge to rectify and guide you to do right what you might otherwiſe do falſe. Sing therefore with a maſter, a hundred times over, theſe firſt elements, which contain the eight notes of the octave, as well in aſcending as in deſcending, that their different tones may be ſo imprinted in your mind, that you may acquire the true and even the natural cuſtom of ſinging them alone and without help, with all the eaſe and exactneſs poſſible.

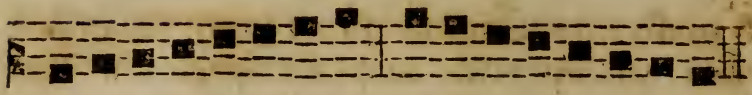


Ut re mi fa ſol la ſi ut, Ut ſi la ſol fa mi re ut.

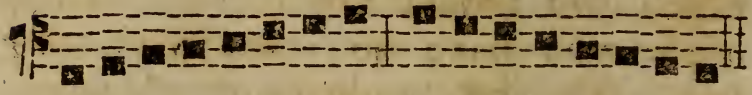
Re mi fa ſol la ſi ut re, Re ut ſi la ſol fa mi re.

Mi fa ſol la ſi ut re mi, Mi re ut ſi la ſol fa mi.

Sol la ſi ut re mi fa ſol, Sol fa mi re ut ſi la ſol.



La ſi ut re mi fa ſol la, La ſol fa mi re ut ſi la.

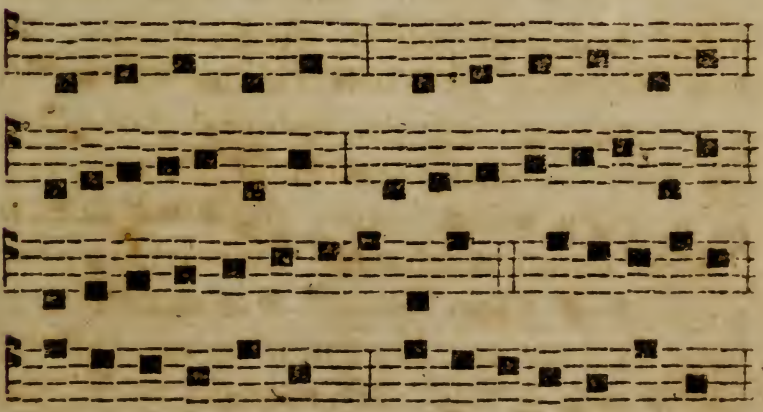


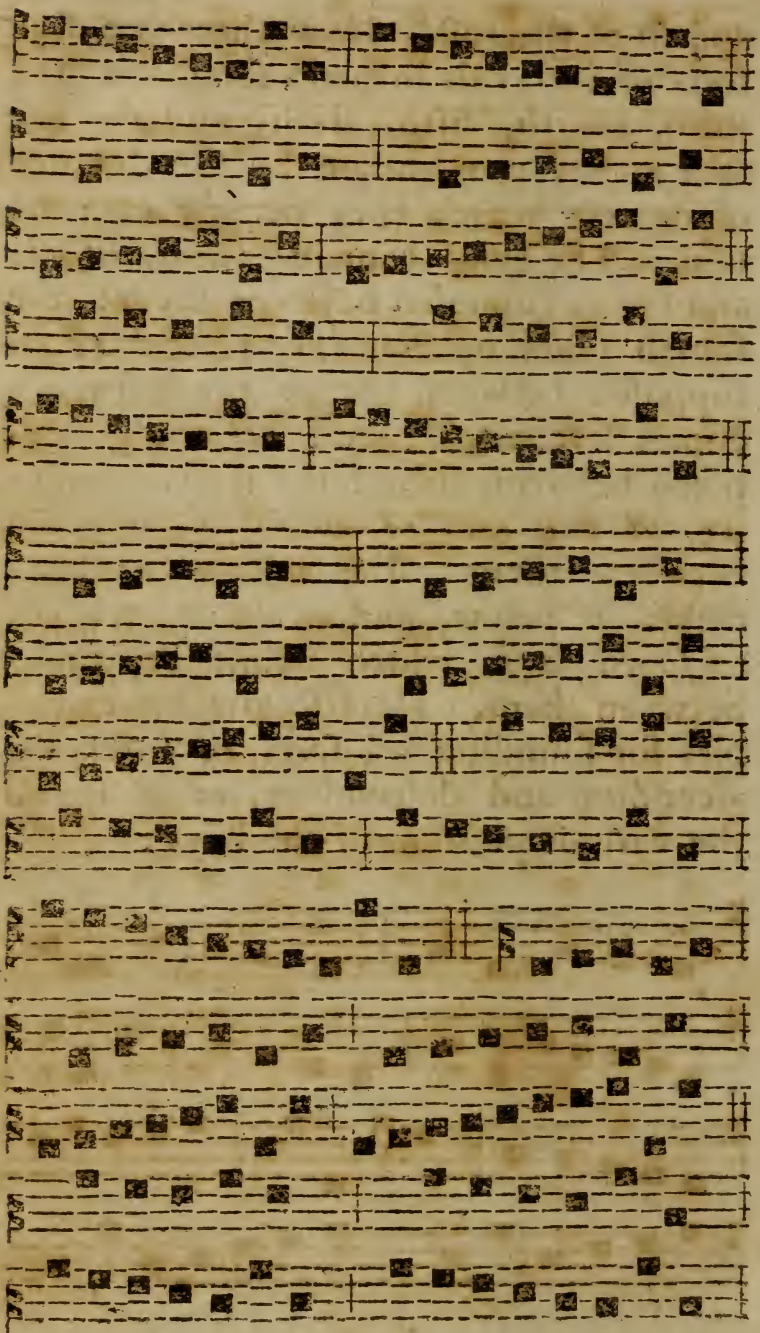
La ſi ut re mi fa ſol la, La ſol fa mi re ut ſi la.

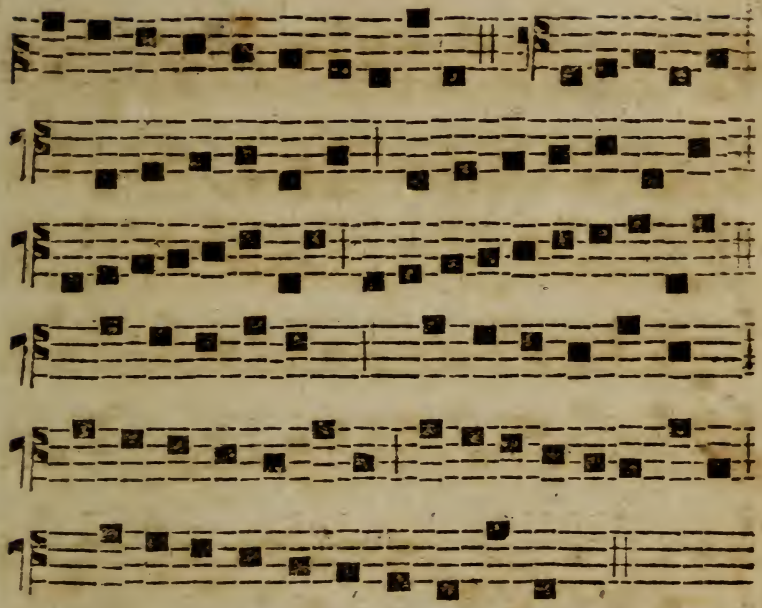
It is eaſy to ſing the notes thus by conjoined degrees, but it is difficult to name and ſing them by disjoined degrees, that is, when they are diſtant both in aſcending and deſcending, which is called the intervals, and to learn to ſing them truly, it is commonly ſaid, *ſay the interval.* This term, *ſay*, ſignifies that you muſt firſt ſay with the two diſtant notes all thoſe which might be placed between them, then by retaining in your thoughts the tones of theſe two diſtant notes, you retake them only to ſound them truly. To ſay therefore the interval, is to ſay all the notes which the interval contains, or may contain: to ſound the interval, is to take immediately the two diſtant notes which only are marked in the courſe of plain ſong. For example, if you find *ut mi*, ſay the interval, that is, *ut re mi, ut mi.* If you find *ut ſa*, ſay the interval, that is, *ut re mi fa, ut ſa:*

John Dargan

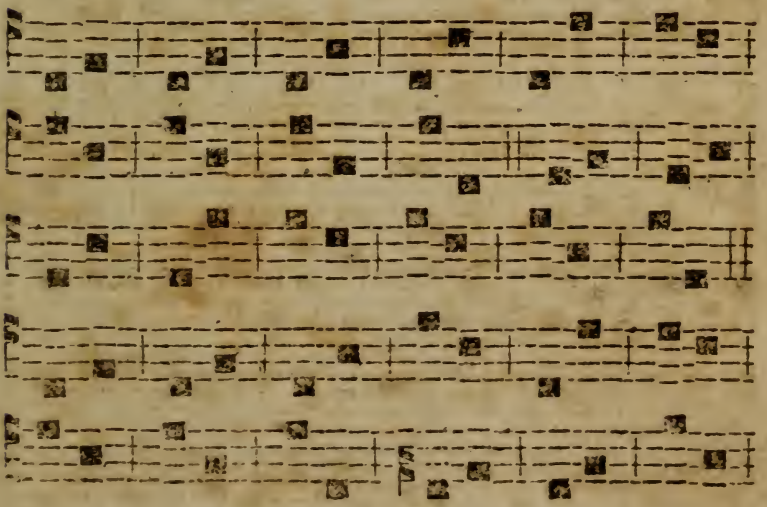
and ſo of the reſt. Now there are five ſorts of intervals in plain ſong, *viz.* the third, fourth, fifth, ſixth, and the octave; they are known by the diſtance of degrees which they occupy or contain. The third contains three, *ut mi*; and the *re* ſuppoſed between them: the fourth takes up four, *ut fa*; and *re mi* ſuppoſed between them: the fifth occupies five, *ut ſol*; and *re mi fa* ſuppoſed between them: the ſixth contains ſix, *ut la*; and *re mi fa ſol* ſuppoſed between them: the octave contains eight, *ut* below, and *ut* above, with *re mi fa ſol la ſi*, which might be placed between them. Here follow the examples for ſounding all ſorts of intervals, aſcending and deſcending, according to the various poſition of the keys:

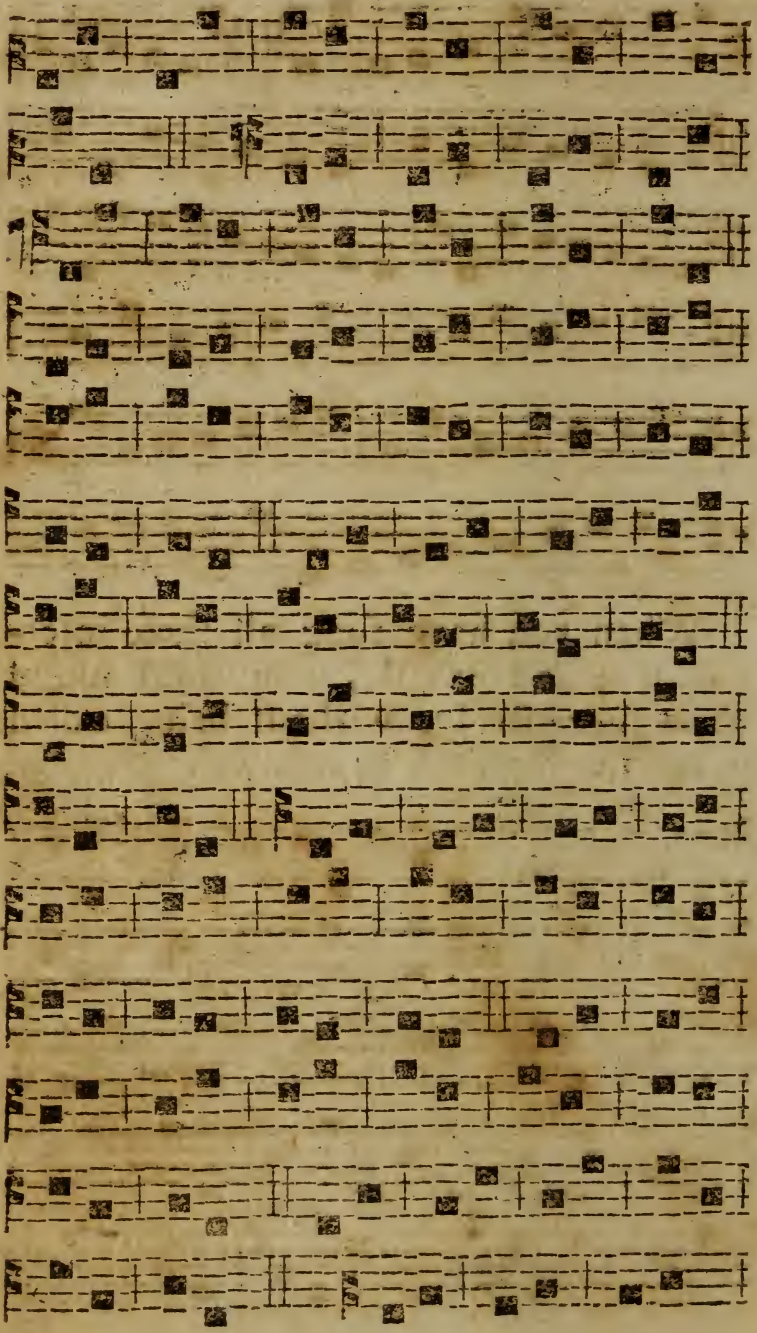


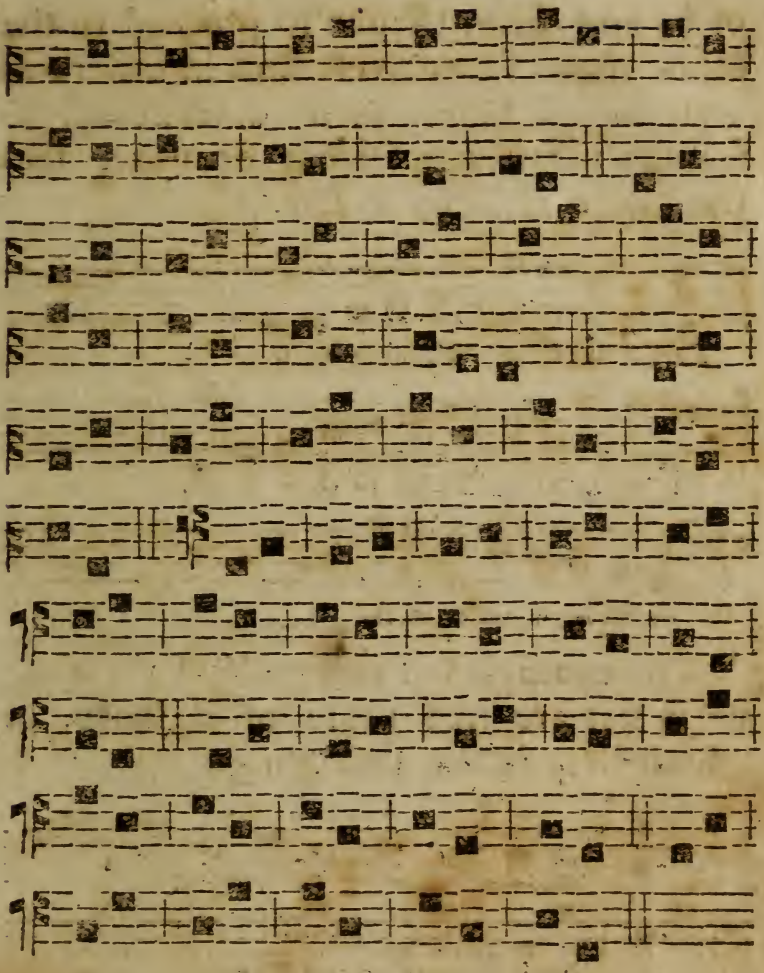




When you have ſung all theſe intervals true and exactly, you muſt ſound them ſucceſſively, without being called to ſay the interval, as follows :

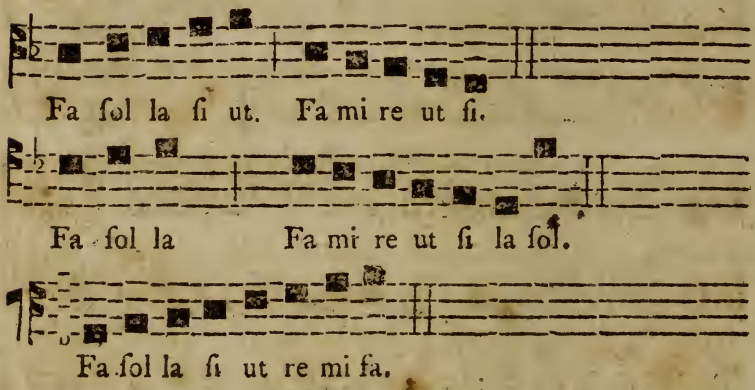




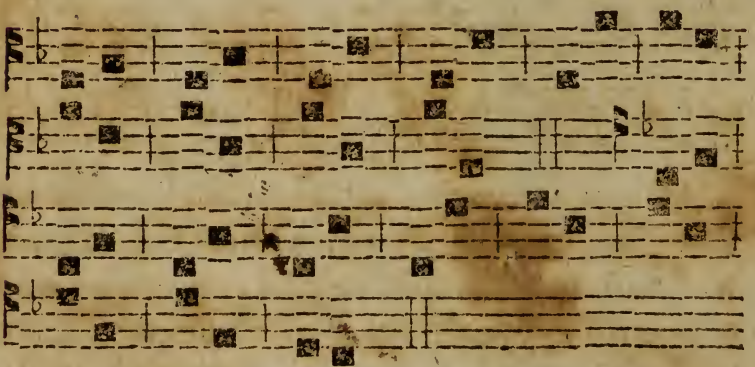


When you are perfect in the notes of the ſong by B ſharp, thoſe by B flat will not be difficult to you: for without reckoning by the gamut, you need but take notice of the mark b which is always placed upon the degree of *B fa ſi*, juſt behind the key, which is then ruled by B flat, by ſaying *za* upon that degree

of b, and from thence to proceed to the other notes ſucceſſively and in order, as well in aſcending as in deſcending, as follows: but one ſeldom or never ſees the key *F ut fa* by B flat.



The examples of intervals of the ſong by B flat are like thoſe of B ſharp, of which here is the abridgment:

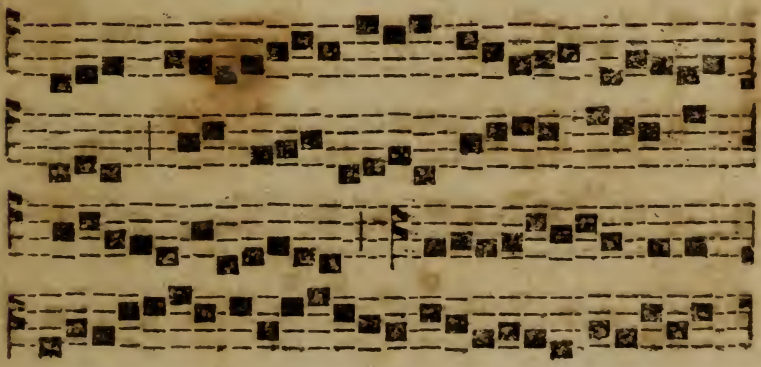


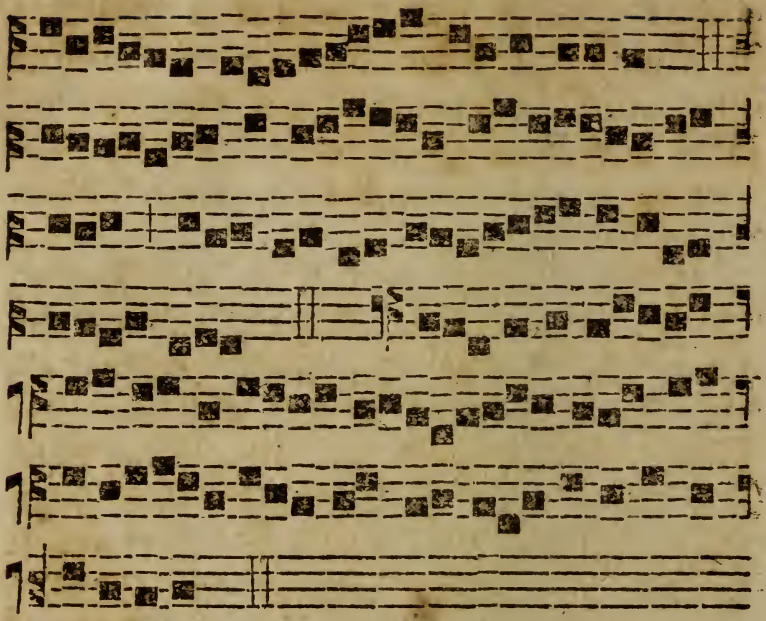
Obſerve that the key *C ſol ut* by B ſharp is marked ſometimes on the firſt line, ſometimes on the ſecond, and

ſometimes on the third: but by b flat it is only put ſometimes upon the firſt line, and ſometimes upon the ſecond. The key *F ut fa* is ſcarce ever marked but upon the ſecond line, very ſeldom upon the firſt.

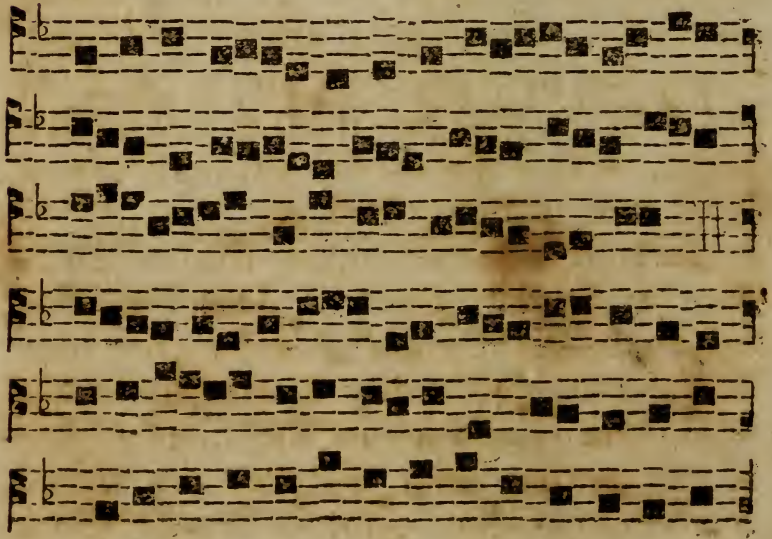
When you are perfect in the knowledge of the names, and the uſe of the tones to ſound the notes truly, either by conjoined or by disjoined degrees, which are the intervals both aſcending and deſcending, you may ſing and exerciſe yourſelf in the following examples, where the guide, marked at the end of each line, ſhews the poſition of the firſt note on the following line.

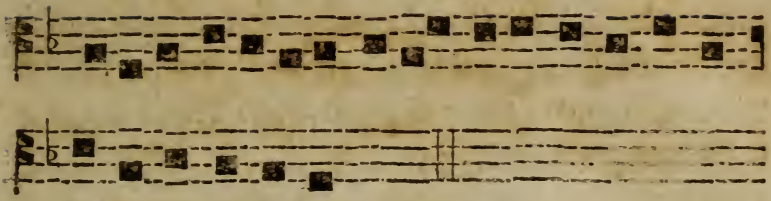
EXAMPLES of ſinging by B ſharp.





EXAMPLES of singing by B flat, which, to avoid confusion, is termed ZA.

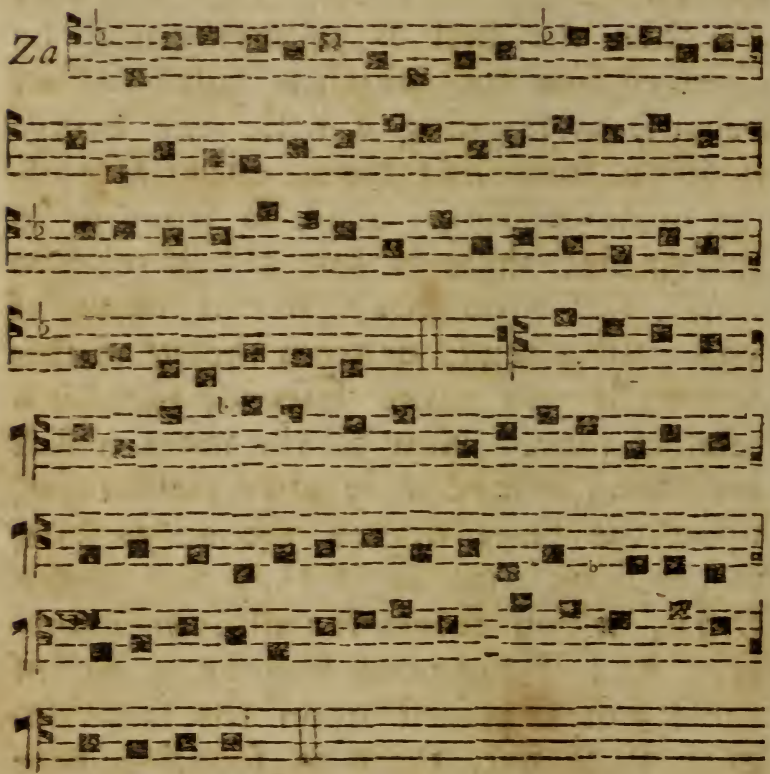




When there is a B flat at ſome diſtance from the key, upon the degree of *Si*, then the firſt *Si* following muſt be changed into *za*, which is called *fa* flat, becauſe by feigning a little one brings it down to a half tone, either aſcending or deſcending. And ſo from *la* to this *fa* flat there is but a half relative tone: and from this *fa* flat to the *ut*, if you muſt aſcend, or from the *ut* to this *fa* flat, if you muſt deſcend, there is a relative tone. Now all the notes which are found immediately after this *fa* flat, upon the ſame degree, are all *fa* flats, in the ſame tone as if they had each a B flat, which ſerves for all immediately. And if between two or many of theſe notes, placed upon the ſame degree as *fa* flat, there is found a note upon another degree, that does not hinder the immediation of all the notes which are placed upon the ſame degree as this *fa* flat: but if there are found many notes upon another degree, even

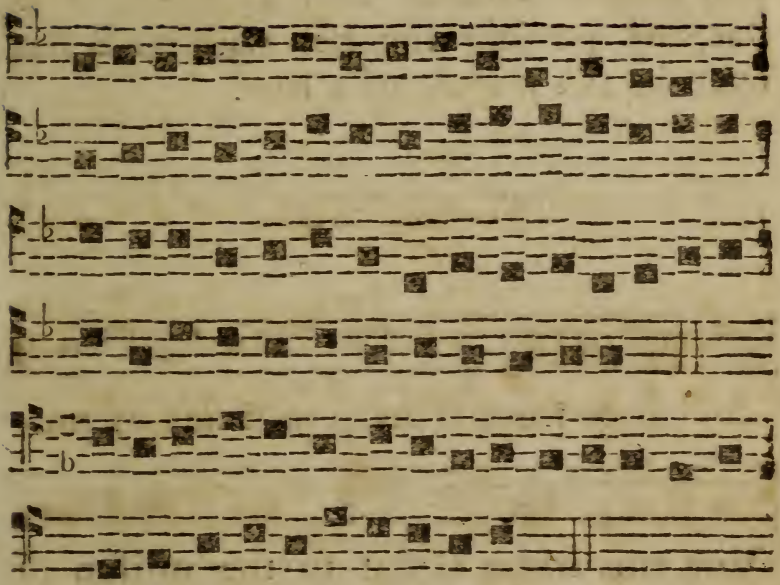
two that breaks the immediation, and both the following notes and thoſe placed upon the degree of *ſi* ſhall be *ſi's* and not *fa* flats.

EXAMPLES.



So in the ſong by B flat there are *fa* flats ſometimes found, but it is very ſeldom, upon the degree of *ſi* in *E ſi mi.*

EXAMPLES.

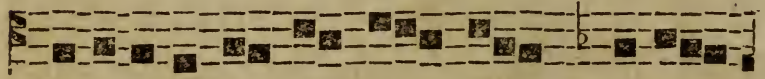


If after you have begun any line or part of plain ſong by B ſharp, and find one or many lines whoſe keys have directly behind them the mark of B flat, it ſhews that the whole ſong is to be changed from B ſharp to B flat: and in this caſe you muſt put or ſuppoſe, upon the *ut* of the key *C ſol ut*, the ſame tone or to the uniſon, the *ſol* of the ſame key of *C ſol ut*; and all the other notes in proportion according to the firſt. But if you muſt change the ſong

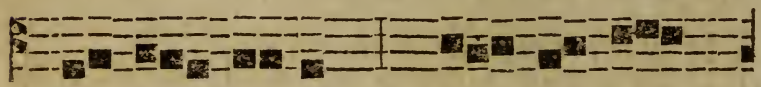
from B flat to B ſharp, then you muſt put the key without a B flat even in the middle of a line: which may happen alſo to change from B ſharp to B flat, by putting the key with its B flat even in the middle of a line.

EXAMPLES.

A change from B ſharp to B flat by put-



ting this *mi* by B flat to the uniſon of

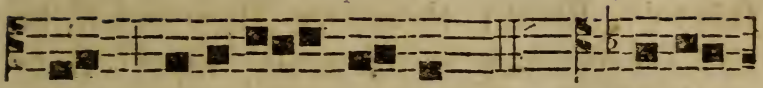


la by B ſharp. A change from B flat

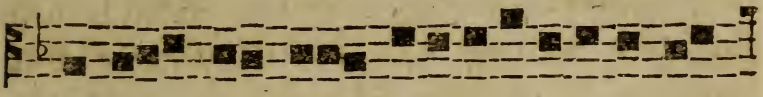
to B ſharp by putting this *la* by B ſharp

to the uniſon of *mi* by B flat. A

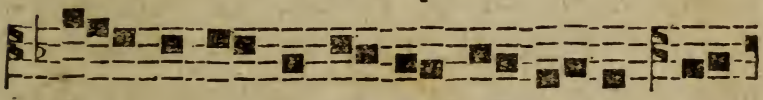
change from B ſharp to B flat.

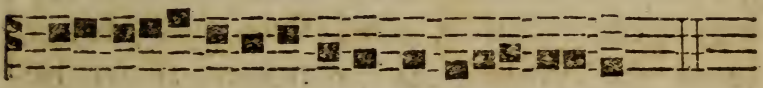


A change



from B flat to B ſharp.





Beſides all theſe examples you muſt exerciſe a long while upon the notes only, in books of plain ſong, beginning with the *Antiphonary*, becauſe it is eaſier than the *Gradual*. And when you know perfectly how to ſolfa and ſound the notes, then you may apply the words thereto by the help of a maſter, in well regulated books; wherein you will obſerve that there are two ſorts of notes in plain ſong, neither more nor leſs, *viz.* the long note, which is made in the form of a ſquare, as thoſe in the above examples, and the ſhort one, whoſe character is in the form of a diamond, for ſuch ſyllables as are ab-

ſolutely ſhort; therefore they muſt be paſſed quicker over, being equal only to half the meaſure of others. But there are ſome ſingle ſongs, which are called ſyllabics, becauſe they have but one note to every ſyllable, ſuch as are many *Anthems* of *Ferias*, of the *Mattins*, of *Feſtivals*, and of the *Common*: and there are others, particularly *Reſponſories*, which have many notes upon each ſyllable, and this ſyllable, at leaſt the vowel, is pronounced in beginning the firſt note, and is continued in ſinging the other next following notes, which are called joined notes upon the ſame ſyllable; which will be eaſily comprehended in time by practice. As to the bars which go croſs the lines, they are invented for taking breath, and to reſt all together. In fine, chuſe firſt ſome eaſy pieces to learn to join the words to the notes regularly, and then you will be able to ſing out of any book whatſoever at the firſt ſight.

RULES

TO KNOW

THE TONE OF A SONG,

BE IT

ANTHEM, RESPONSORY, ALLELUIA, INTROIT, &c.

THERE are eight different tones in plain ſong, and every *Anthem*, *Reſponſory*, *&c.* is ſung in ſome one of theſe eight tones: now, to know which of them any ſong is in, you muſt obſerve which are the Dominant and Final notes of each. The dominant note is that which is oftenеſt repeated on the ſame line, the final note is that which concludes the ſong.

As for example, if the dominant note be *La*, and the final *Re*, it is the firſt tone.

If the dominant note be *Fa*, and the final *Re*, it is the ſecond tone.

If the dominant note be *Ut*, and the final *La*, it is the third tone.

If the dominant note be *La*, and the final *Mi*, it is the fourth tone.

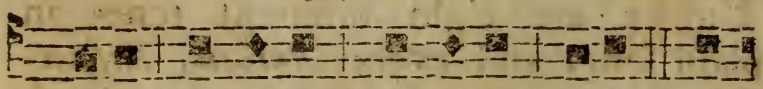
If the dominant note be *Ut*, and the final *Fa*, it is the fifth tone.

If the dominant note be *La*, and the final *Fa*, it is the ſixth tone.

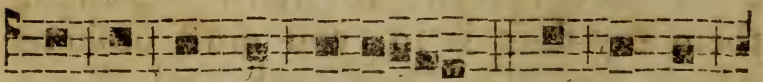
If the dominant note be *Re* above, and the final *Sol*, it is the ſeventh tone.

If the dominant note be *Ut*, and the final *Sol*, it is the eighth tone.

FIRST TONE.

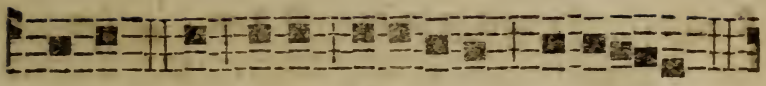


Dixit Dominus Domino meo: ſe-

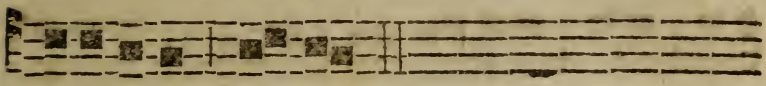


de a dextris meis. A dextris

meis. Et exultavit Spi- ritus



meus in Deo ſalútari meo.



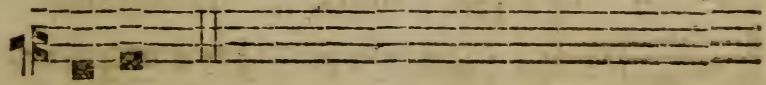
Salutari meo.

SECOND TONE.

Dixit Dominus Domino meo: ſe-

de a dextris meis. Et exultavit

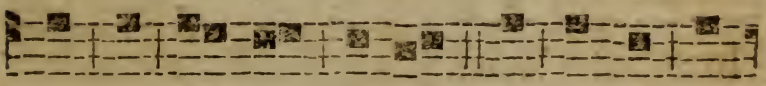
Spiritus meus in Deo ſalutari



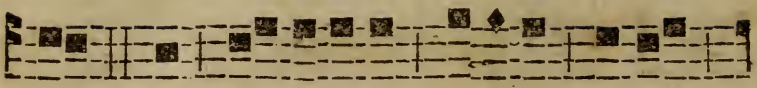
meo.

THIRD TONE.

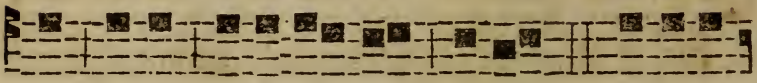
Dixit Dominus Domino meo: ſe-



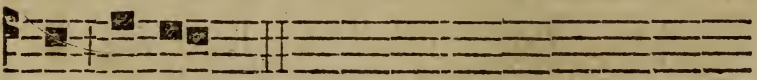
de a dextris meis. A dextris me-



is. Et exultavit Spiritus meus



in Deo ſaluta- ri meo. Saluta-

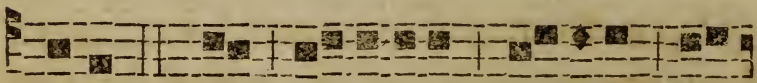


ri meo.

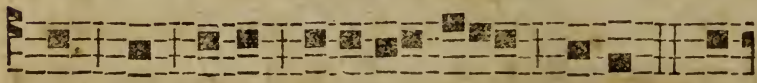
FOURTH TONE.

Dixit Dominus Domino meo: ſe-

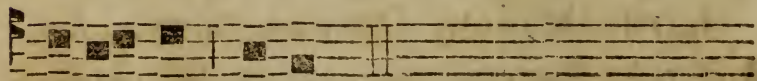
de a dextris meis. A dextris



meis. Et exultavit Spiritus me-

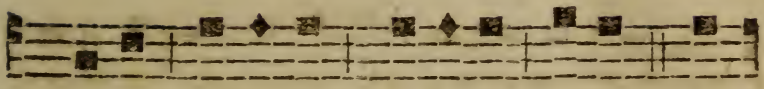


us in Deo ſaluta- ri meo. Sa-

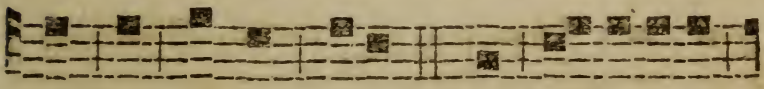


luta- ri meo.

FIFTH TONE.

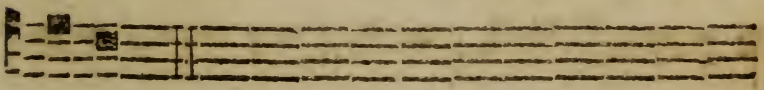


Dixit Dominus Domino meo: ſe-



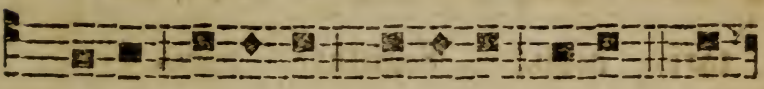
de a dextris meis. Et exultavit

Spiritus meus in Deo ſaluta- ri

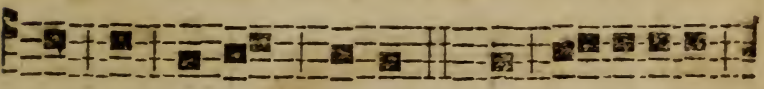


meo.

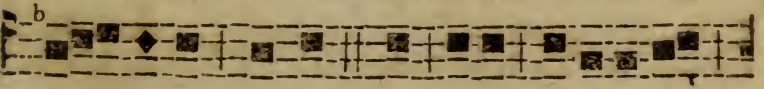
SIXTH TONE.



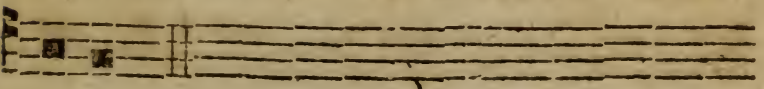
Dixit Dominus Domino meo: ſe-



de a dextris meis. Et exultavit



Spi- ritus meus in Deo ſalutari

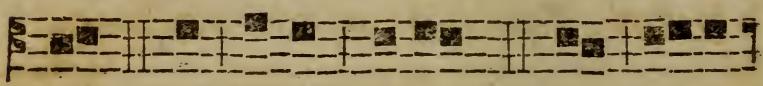


meo.

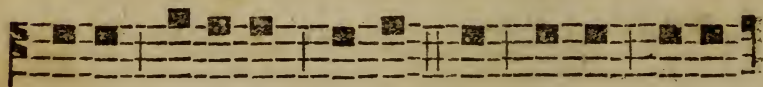
SEVENTH TONE.

Dixit Dominus Domino meo: ſe-

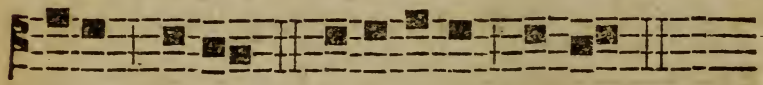
de a dextris meis. A dextris me-



is. A dextris meis. Et exul-



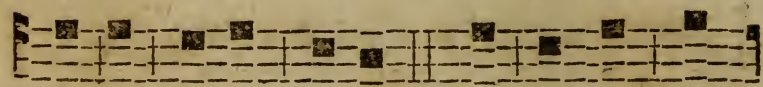
tavit Spiritus meus in Deo ſalu-



tari meo. Salutari meo.

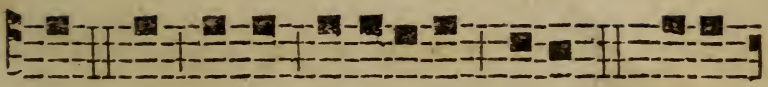
EIGHTH TONE.

Dixit Dominus Domino meo: ſe-

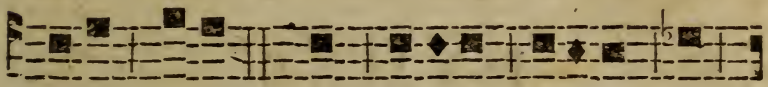


de a dextris meis. A dextris me-

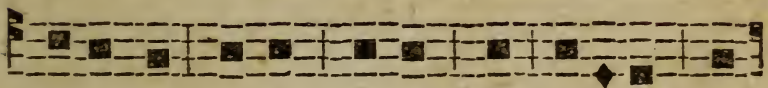
is. Et ex- ultavit Spiritus me-



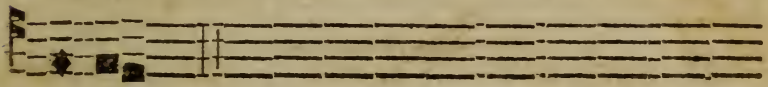
us in Deo ſalutari meo. Salu-



tari meo. In exitu Iſrael de



Ægypto, domus Jacob de populo bar-



baro.

HYMNS

ON

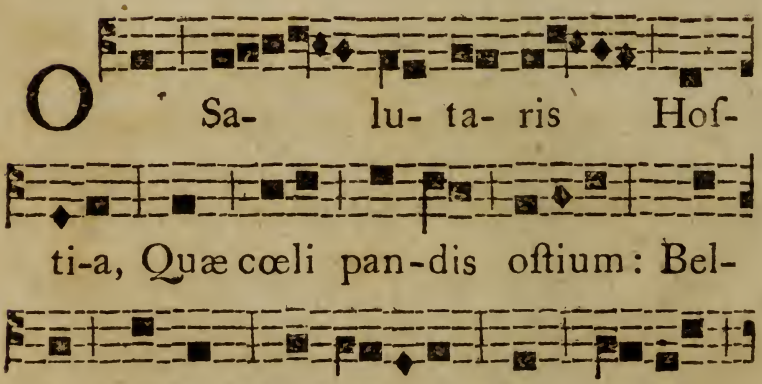
DIFFERENT OCCASIONS.

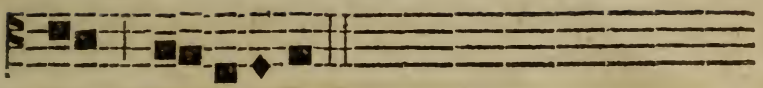
AT THE

BENEDICTION AND ELEVATION

OF THE

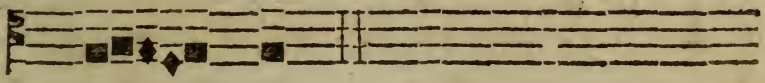
BLESSED SACRAMENT.





fer aux-i-lium.

Uni trinoque Domino
Sit ſempiterna gloria:
Qui vitam ſine termino
Nobis donet in patria.



A- men.

AN

ANTHEM

WHICH IS SOMETIMES SUNG.

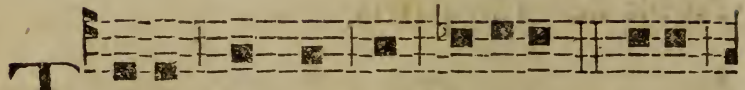
O Quam ſuavis eſt Domine ſpiritus tuus, qui ut dulcedinem tuam in filios demonſtrares, pane ſuaviſſimo de cœlo præſtito, eſurientes reples bonis; faſtidioſos divites dimittens inanes.

A

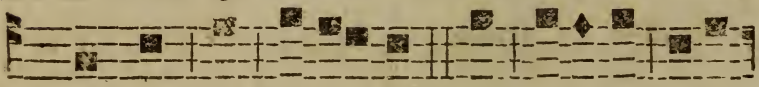
PROSE

OF THE

BLESSED VIRGIN MARY.



To-ta pulchra es Mari-a. Tota



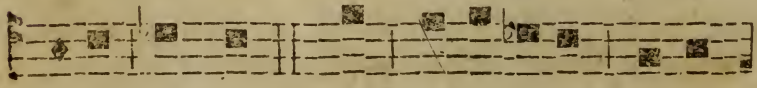
pulchra es Mari- a. Et macula o-ri-

ginalis non eſt in te. Et macu-

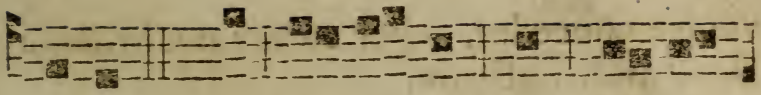
la o-rigi-nalis non eſt in te. Tu

glori-a Je-ruſalem. Tu lætiti- a

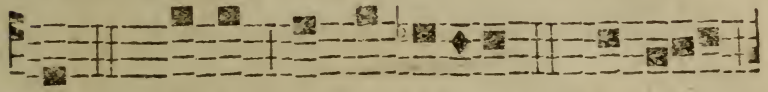
Iſ-rael. Tu honori-fi-centi- a po-



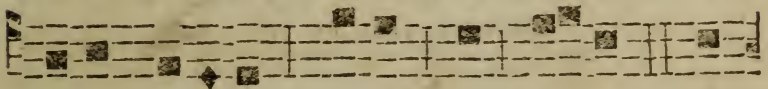
puli noſtri. Tu advocata pecca-



torum. O Ma-ri- a. O Ma-ri-

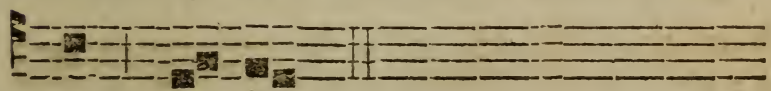


a. Virgo prudentiſſima. Virgo



clementiſſima: o-ra pro nobis. In-

tercede pro no-bis ad Dominum Je-



ſum Chriſtum.

℣. In conceptione tua virgo immaculata fuiſti.

℟. Ora pro nobis Patrem, cujus Filium peperiſti.

Oremus. *Oratio.*

DEus, qui per immaculatam virginis conceptionem dignum Filio tuo habitaculum præparaſti: quæſumus, ut qui ex morte ejuſdem Filii ſui prævisa, eam ab omni labe præſervaſti: nos quoque mundos ejus interceſſione ad te per-

venire concedas. Per eundem Chriſtum Dominum noſtrum.

℣. Amen.

THE FOLLOWING IS AT PRESENT THE MOST GENERALLY ADOPTED TUNE OF THE

TANTUM ERGO

AT

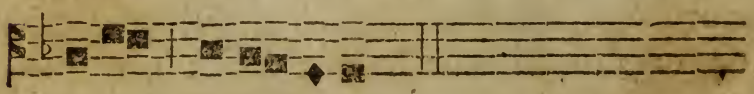
BENEDICTION.

Tantum er-go ſacramentum Ve-

neremur cernui: Et antiquum

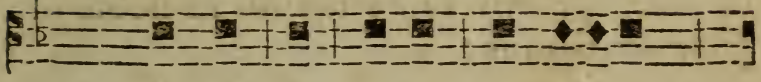
documentum Novo cedat ritu-i

Præſtet fi- des ſupplementum Sen-

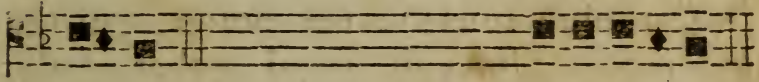


ſuum defectu-i.

Genitori, genitoque
Laus, & jubilatio,
Salus, honor, virtus quoque
Sit & benedictio,
Procedenti ab utroque
Compar sit laudatio. Amen.



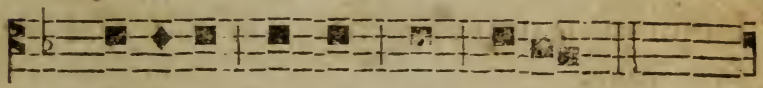
℣. Panem de cœlo præstitisti



e- is. *In Paschal time:* Allelui-a.

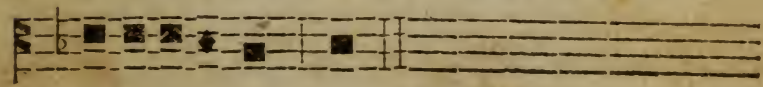
℟. Omne delectamentum in se ha-

bentem. Alle-lu-i-a.



℣. Domine salvum fac Regem.

℟. Et exaudi nos in die, qua in-



vocaverimus te.

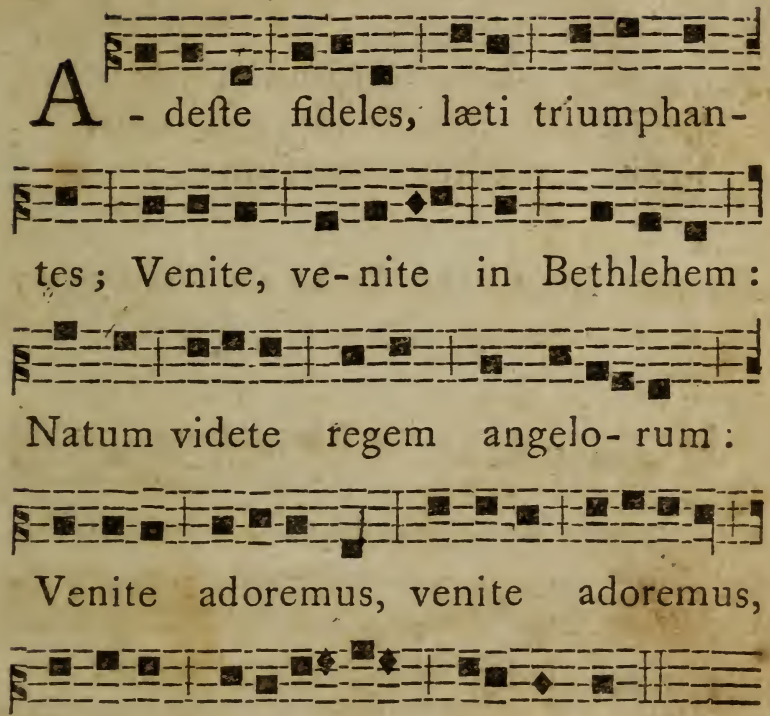
Oremus, *Oratio.*

DEus, qui nobis ſub ſacramento mirabili paſſionis tuæ memoriam reliquiſti: tribue quæſumus, ita nos corporis & ſanguinis tui ſacra myſteria venerari; ut redemptionis tuæ fructum in nobis jugiter ſentiamus:

QUæſumus omnipotens Deus, ut famulus tuus N. rex noſter, qui tua miſeratione ſuſcepit regni gubernacula, virtutum etiam omnium percipiat incrementa, quibus decenter ornatus, vitiorum monſtra devitare, & ad te qui via, veritas, & vita es, gratioſius valeat pervenire. Per Chriſtum Dominum noſtrum. Amen.

After which is ſung, the Pſalm, Laudate Dominum omnes gentes, *in the fifth or ſixth tone.*

From Chriſtmas day *until* Epiphany, *the following* HYMN *is ſung, inſtead of the* Laudate:

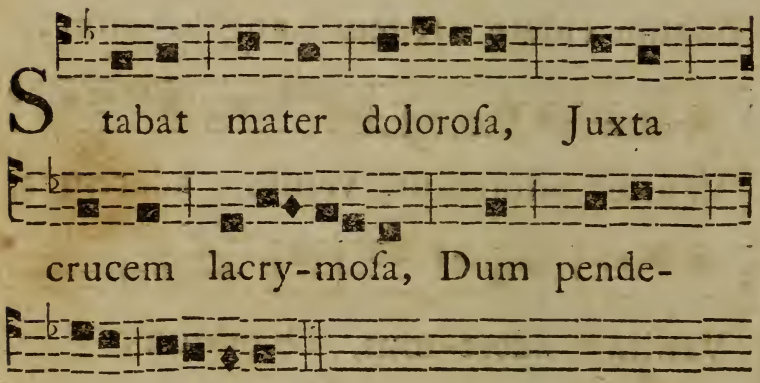


Deum de Deo, lumen de lumine
Geſtant puellæ viſcera:
Deum verum, genitum non factum:
Venite adoremus, venite adoremus,
Venite adoremus Dominum.

Cantet nunc Io chorus angelorum,
Cantet nunc aula cœleſtium:
Gloria in excelſis Deo:
Venite adoremus, venite adoremus,
Venite adoremus Dominum

Ergo, qui natus die hodierna,
Jesu tibi sit gloria,
Patris æterni verbum caro factum:
Venite adoremus, venite adoremus,
Venite adoremus Dominum.

During Lent, *the* STABAT MATER, *as follows:*



Cujus animam gementem,
Contristatam, & dolentem
Pertransivit gladius.
O quam tristis & afflicta,
Fuit illa benedicta
Mater unigeniti.
Quæ mœrebat, & dolebat,
~~Et tremebat~~, cum videbat
Nati pœnas inclyti.

pia mater

Quis eſt homo, qui non fleret
Chriſti matrem ſi videret
In tanto ſupplicio ?
Quis poſſet non contriſtari,
Piam matrem contemplari
Dolentem cum filio ?
Pro peccatis ſuæ gentis
Vidit Jeſum in tormentis,
Et flagellis ſubditum.
Vidit ſuum dulcem natum
Morientem, deſolatum,
Dum emiſit ſpiritum.
Eia mater fons amoris,
Me ſentire vim doloris
Fac, ut tecum lugeam.
Fac, ut ardeat cor meum,
In amando Chriſtum Deum,
Ut ſibi complaceam.
Sancta mater iſtud agas,
Crucifixi fige plagas
Cordi meo valide.
Tui nati vulnerati,
Tam dignati pro me pati
Pœnas mecum divide.
Fac me vere tecum flere,
Crucifixo condolere,
Donec ego vixero.

Juxta crucem tecum ſtare,
Te libentur ſociare,
In planctu deſidero.
Virgo virginum præclara,
Mihi jam non ſis amara,
Fac me tecum plangere.
Fac ut portem Chriſti mortem.
Paſſionis fac conſortem,
Et plagas recolere.
Fac me plagis vulnerari,
Cruce hac inebriari,
Ob amorem filii.
Inflammatus, & accenſus,
Per te virgo ſim defenſus
In die judicii.
Fac me cruce cuſtodiri,
Morte Chriſti præmuniri
Confoveri gratia.
Quando corpus morietur,
Fac ut animæ donetur
Paradiſi gloria. Amen.

℣. Tuam ipſius animam pertranſivit gladius.

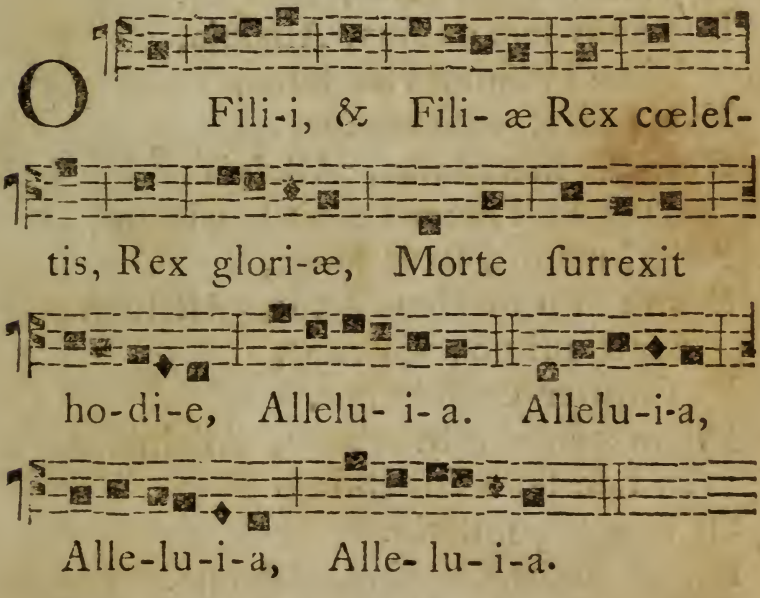
℟. Ut revelentur ex multis cordibus cogitationes.

Oremus. *Oratio.*

DEus, in cujus paſſione ſecundum Simeonis prophetiam, dulciſſimam a-

nimam glorioſæ virginis, & matris Mariæ doloris gladius pertranſivit: concede propitius; ut qui tranſfixionem ejus & paſſionem venerando recolimus, glorioſis meritis, & precibus omnium ſanctorum cruci fideliter aſtantium intercedentibus, paſſionis tuæ effectum felicem conſequamur. Qui vivis.

At Eaſter *the following* HYMN *is ſung:*



Et mane prima ſabbati
Ad oſtium monumenti
Acceſſerunt diſcipuli, Alleluia.
Et Maria Magdalene,
Et Jacobi, & Salome,
Venerunt corpus ungere, Alleluia.

In albis ſedens angelus
Prædixit mulieribus,
In Galilæa eſt Dominus, Alleluia.
Et Joannes Apoſtolus
Cucurrit Petro citius
Monumento venit prius, Alleluia.
Diſcipulis aſtantibus,
In medio ſtetit Chriſtus,
Dicens Pax vobis omnibus, Alleluia.
Ut intellexit Dydimus
Quia ſurrexerat Jeſus,
Remanſit fere dubius, Alleluia.
Vide Thoma, vide latus,
Vide pedes, vide manus,
Noli eſſe incredulus, Alleluia.
Quando Thomas vidit Chriſtum,
Pedes, manus, latus ſuum,
Dixit: Tu es Deus meus, Alleluia.
Beati qui non viderunt,
Et firmiter crediderunt,
Vitam æternam habebunt, Alleluia.
In hoc feſto ſanctiſſimo
Sit laus & jubilatio.
Benedicamus Domino, Alleluia.
Ex quibus nos humillimas
Devotas atque debitas
Deo dicamus gratias, Alleluia.
Alleluia, Alleluia, Alleluia.

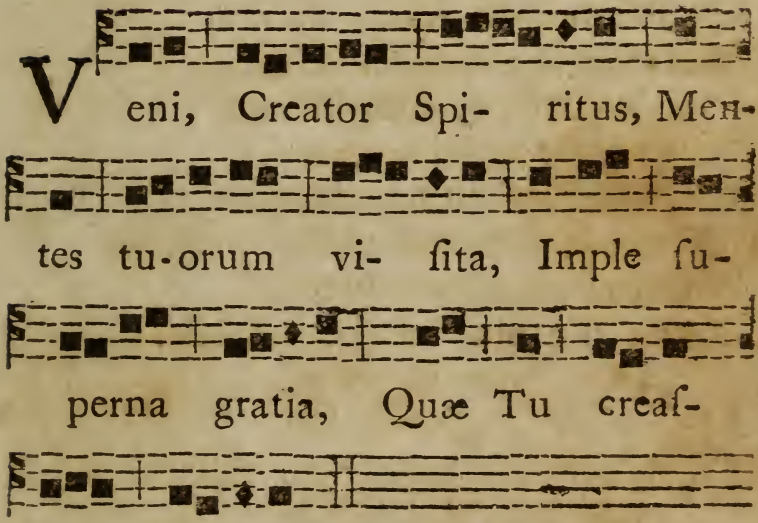
HYMN

OF THE

HOLY GHOST,

AT

PENTECOST.



Qui diceris Paraclitus
Altiſſimi donum Dei,
Fons vivus, ignis, charitas
Et ſpiritalis unctio.

Tu ſeptiformis munere,
Digitus Paternæ dexteræ,

Tu rite promiſſum Patris
Sermone ditans guttura.
Accende lumen ſenſibus:
Infunde amorem cordibus:
Infirma noſtri corporis
Virtute firmans perpeti.
Hoſtem repellas longius,
Pacemque dones protinus,
Ductore ſic te prævio
Vitemus omne noxium.
Per te ſciamus da Patrem
Noſcamus atque filium:
Teque utriuſque Spiritum
Credamus omni tempore.
Deo Patri ſit gloria,
Et Filio, qui a mortuis
Surrexit, ac Paraclito,
In ſæculorum ſæcula. Amen.

℣. Loquebantur variis linguis Apoſtoli, alleluia.
℟. Magnalia Dei, alleluia.

Oremus. *Oratio.*

DEus, qui (hodierna die) corda fidelium Sancti Spiritus illuſtratione docuiſti: da nobis in eodem Spiritu recta ſapere, & de ejus ſemper conſolatione

gaudere. Per Dominum noſtrum Jeſum Chriſtum Filium tuum: Qui tecum vivit & regnat in unitate ejuſdem Spiritus Sancti Deus. Per omnia ſæcula ſæculorum.

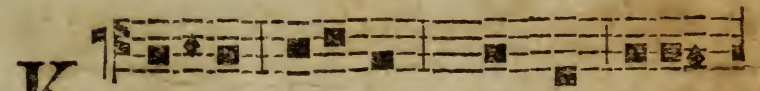
℟. Amen.

THE

LITANY

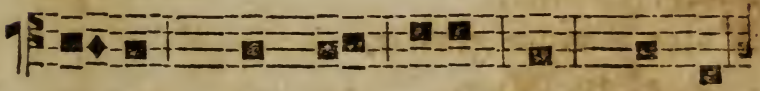
OF THE

BLESSED VIRGIN MARY.

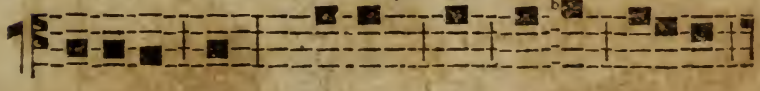


Kyrie eleiſon. Chriſte elei-

ſon. Kyrie elei-ſon. Chriſte e-



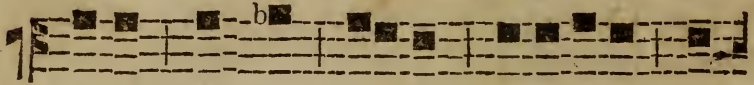
leiſon. Chriſte audi nos, Chriſte



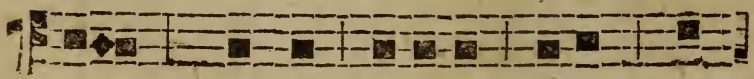
exaudi nos. Pater de cœlis Deus,

miſerere nobis. Fili Redemptor

mundi Deus, miſerere nobis. Spi-



ritus Sancte Deus, miſerere no-



bis. Sancta Trinitas unus De-

us, miſerere nobis.

Sancta Maria.

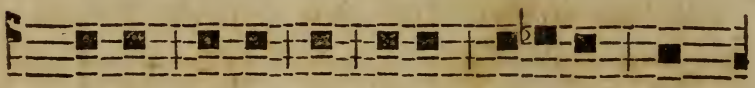
Sancta Dei genitrix,
Sancta Virgo virginum,
Mater Chriſti,
Mater divinæ gratiæ,
Mater puriſſima,
Mater caſtiſſima,
Mater inviolata,
Mater intemerata,
Mater amabilis,
Mater admirabilis,
Mater Creatoris,
Mater Salvatoris,

} Ora pro nobis.

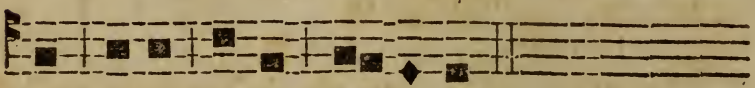
Virgo prudentiſſima,
Virgo veneranda,
Virgo prædicanda,
Virgo potens,
Virgo clemens,
Virgo fidelis,
Speculum juſtitiæ,
Sedes ſapientiæ,
Cauſa noſtræ lætitiæ,
Vas ſpirituale,
Vas honorabile,
Vas inſigne devotionis,
Roſa myſtica,
Turris Davidica,
Turris eburnea,
Domus aurea,
Fœderis arca,
Janua cœli,
Stella matutina,
Salus infirmorum,
Refugium peccatorum,
Conſolatrix afflictorum,
Auxilium Chriſtianorum,
Regina Angelorum,
Regina Patriarcharum,
Regina Prophetarum,

Ora pro nobis

Regina Apoſtolorum,
Regina Martyrum,
Regina Confeſſorum,
Regina Virginum,
Regina Sanctorum omnium,
} Ora pro nobis.



Agnus Dei, qui tollis peccata mun-



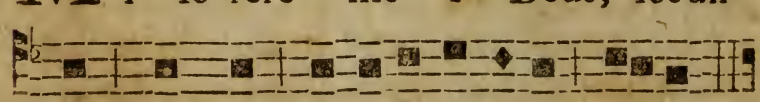
di, parce nobis Domine.

Agnus Dei, qui tollis peccata mundi; exaudi nos Domine.

Agnus Dei, qui tollis peccata mundi, miſerere nobis.

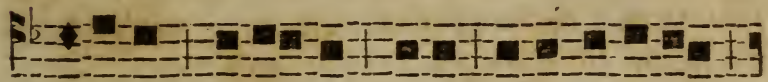
PSALMUS 50.

Mi- ſe-rere me- i Deus, ſecun-

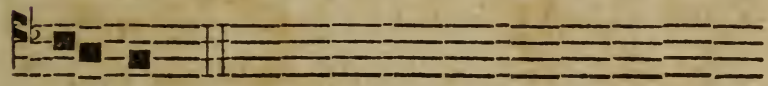


dum magnam miſe-ricordiam tuam.

Et ſecundum multitudinem mifera-



ti-onum tua-rum dele i-niquitatem



meam.

Amplius lava me ab iniquitate mea: * & a peccato meo munda me.

Quoniam iniquitatem meam ego cognoſco: * & peccatum meum contra me eſt ſemper.

Tibi ſoli peccavi, & malum coram te feci: * ut juſtificeris in ſermonibus tuis, & vincas cum judicaris.

Ecce enim in iniquitatibus conceptus ſum: * & in peccatis concepit me mater mea.

Ecce enim veritatem dilexiſti: * incerta & occulta ſapientiæ tuæ manifeſtaſti mihi.

Aſperges me hyſſopo, & mundabor: * lavabis me, & ſuper nivem dealbabor.

Auditui meo dabis gaudium & lætitiam: * & exultabunt oſſa humiliata.

Averte faciem tuam a peccatis meis: * & omnes iniquitates meas dele.

Cor mundum crea in me Deus: * & ſpiritum rectum innova in viſceribus meis.

Ne projicias me a facie tua: * & Spiritum ſanctum tuum ne auferas a me.

Redde mihi lætitiam ſalutaris tui: * & ſpiritu principali confirma me.

Docebo iniquos vias tuas: * & impii ad te convertentur.

Libera me de ſanguinibus Deus, Deus ſalutis meæ: * & exultabit lingua mea juſtitiam tuam.

Domine labia mea aperies: * & os meum annunciabit laudem tuam.

Quoniam ſi voluiſſes ſacrificium, dediſſem utique: * holocauſtis non delectaberis.

Sacrificium Deo ſpiritus contribulatus: * cor contritum & humiliatum Deus non deſpicies.

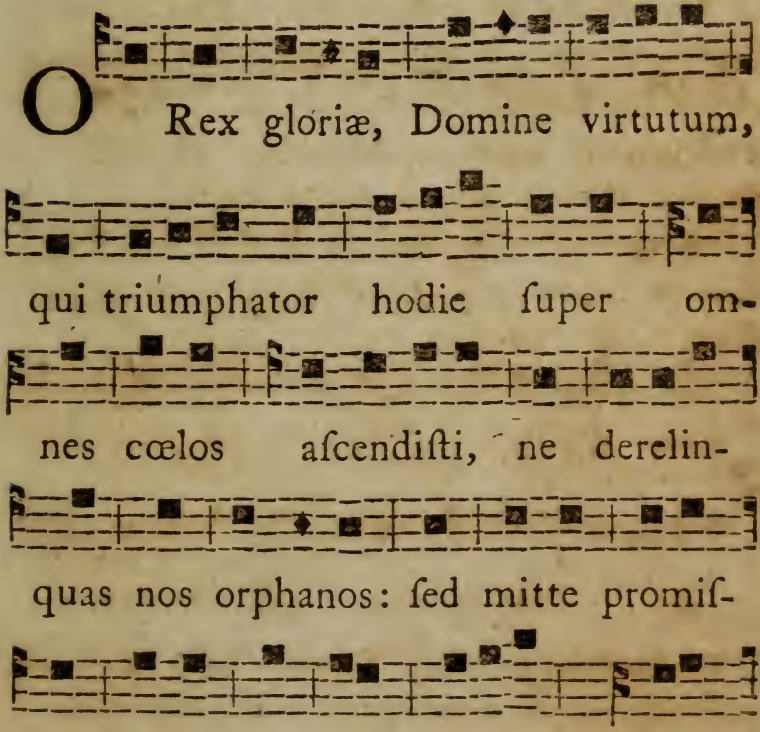
Benigne fac Domine in bona voluntate tua Sion: * ut ædificentur muri Jeruſalem.

Tunc acceptabis ſacrificium juſtitiæ, oblationes, & holocauſta: * tunc imponent ſuper altare tuum vitulos.

℣. Domine non ſecundum peccata noſtra facias nobis.

℟. Neque ſecundum iniquitates noſtras retribuas nobis.

ANTHEM
ON
ASCENSION-DAY.



rita-tis, allelu- ia.

ON THE

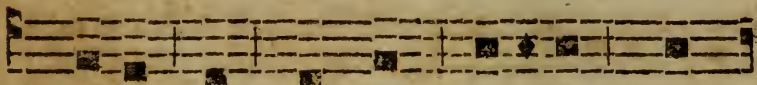
ASSUMPTION

OF THE

BLESSED VIRGIN MARY.

Aſſumpta eſt Maria, Mari- a in

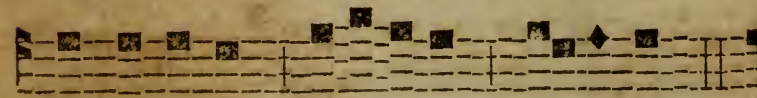
cœlum, in cœlum, Mari- a aſ-



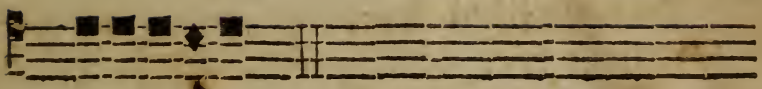
ſumpta eſt; Gaudent angeli, gau-

dent angeli, gaudent, gaudent

angeli, collaudantes, collaudantes,



collaudantes benedicunt Dominum.

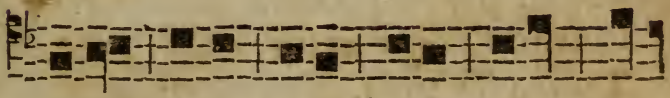


Allelu-i-a.

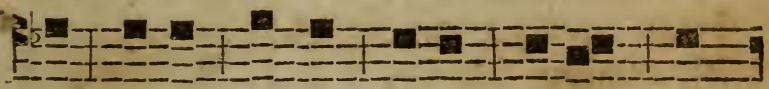
HYMN

OF THE

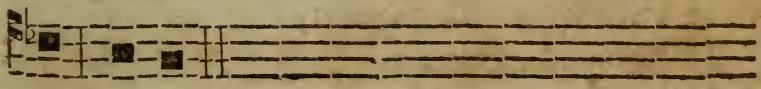
BLESSED VIRGIN MARY.



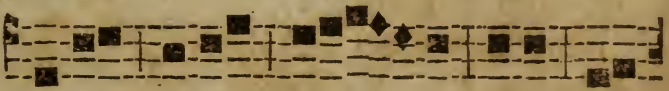
Ave maris ſtella, Dei mater al-



ma, Atque ſemper virgo, Felix cœ-



li porta.



Ave maris ſtel- la, Dei ma-

ter alma, Atque ſemper virgo,

Felix cœli porta.

Sumens illud Ave,
Gabrielis ore,
Funda nos in pace,
Mutans Hevæ nomen.
Solve vincla reis
Profer lumen cæcis,
Mala noſtra pelle,
Bona cuncta poſce.
Monſtra te eſſe matrem,
Sumat per te preces,
Qui pro nobis natus,
Tulit eſſe tuus.
Virgo ſingularis,
Inter omnes mitis,
Nos culpis ſolutos,
Mites fac & caſtos.
Vitam præſta puram,
Iter pura tutum,
Ut videntes Jeſum
Semper collætemur.
Sit laus Deo Patri,
Summo Chriſto decus,
Spiritui ſancto,
Tribus honor unus. Amen.

FINIS.

Elizabeth Bullock Lungan

Mary Bullock